ORGAN 29.

690

THE CLARION

A set of Six Compositions & Arrangements

for the Organ

with Pedal Obligato, specially intended as Voluntaries.

BY

W. T. BELCHER,

D. Mus. Oxon. F.C.O.

No 1. ADESTE FIDELES	2/- NETT.	No 4. THE CLARION MARCH	2/- NETT.
. 2. ADAGIO	1/- "	. 5.	
. 3. OFFERTOIRE IN C	2/- "	. 6.	

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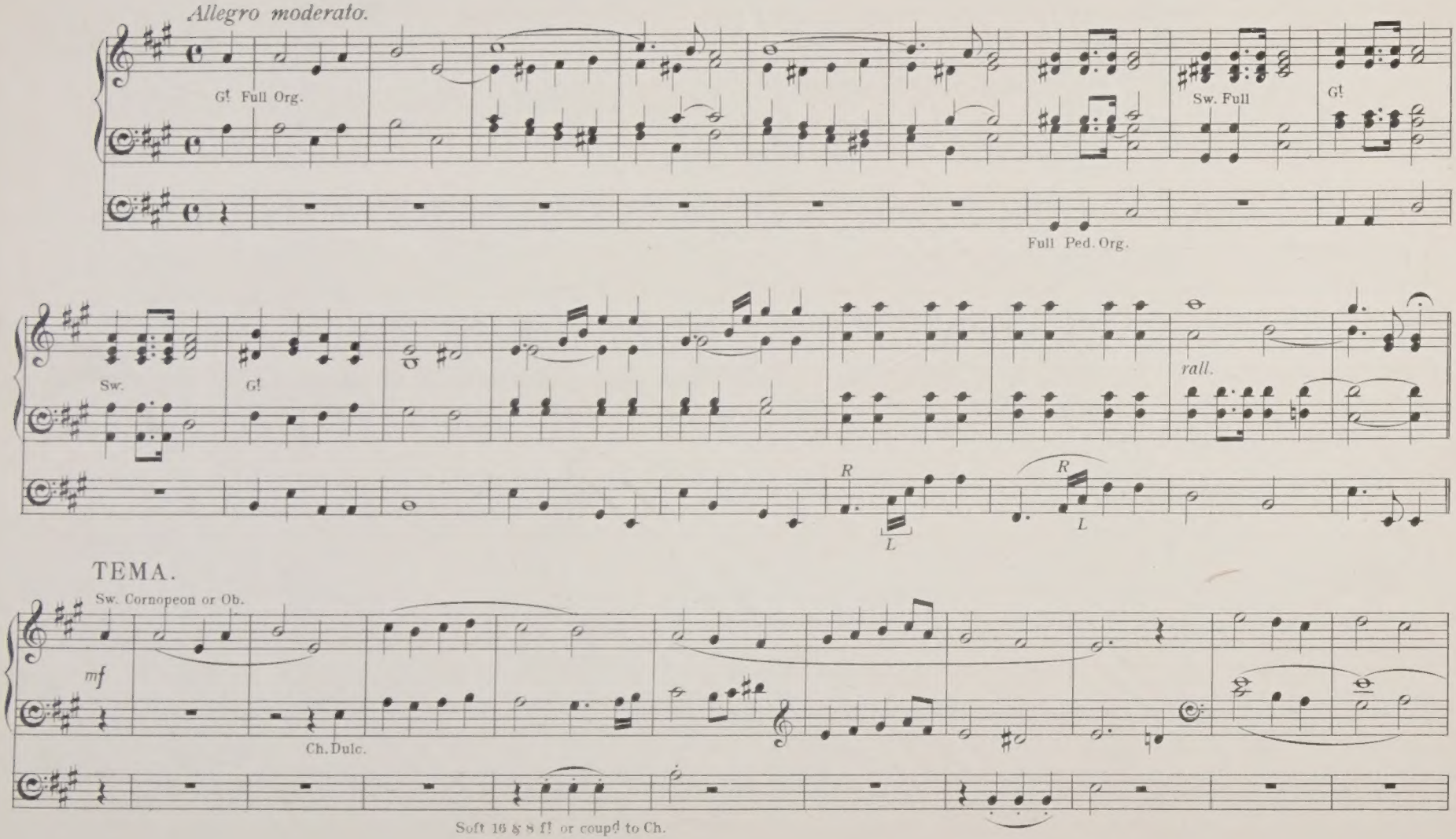
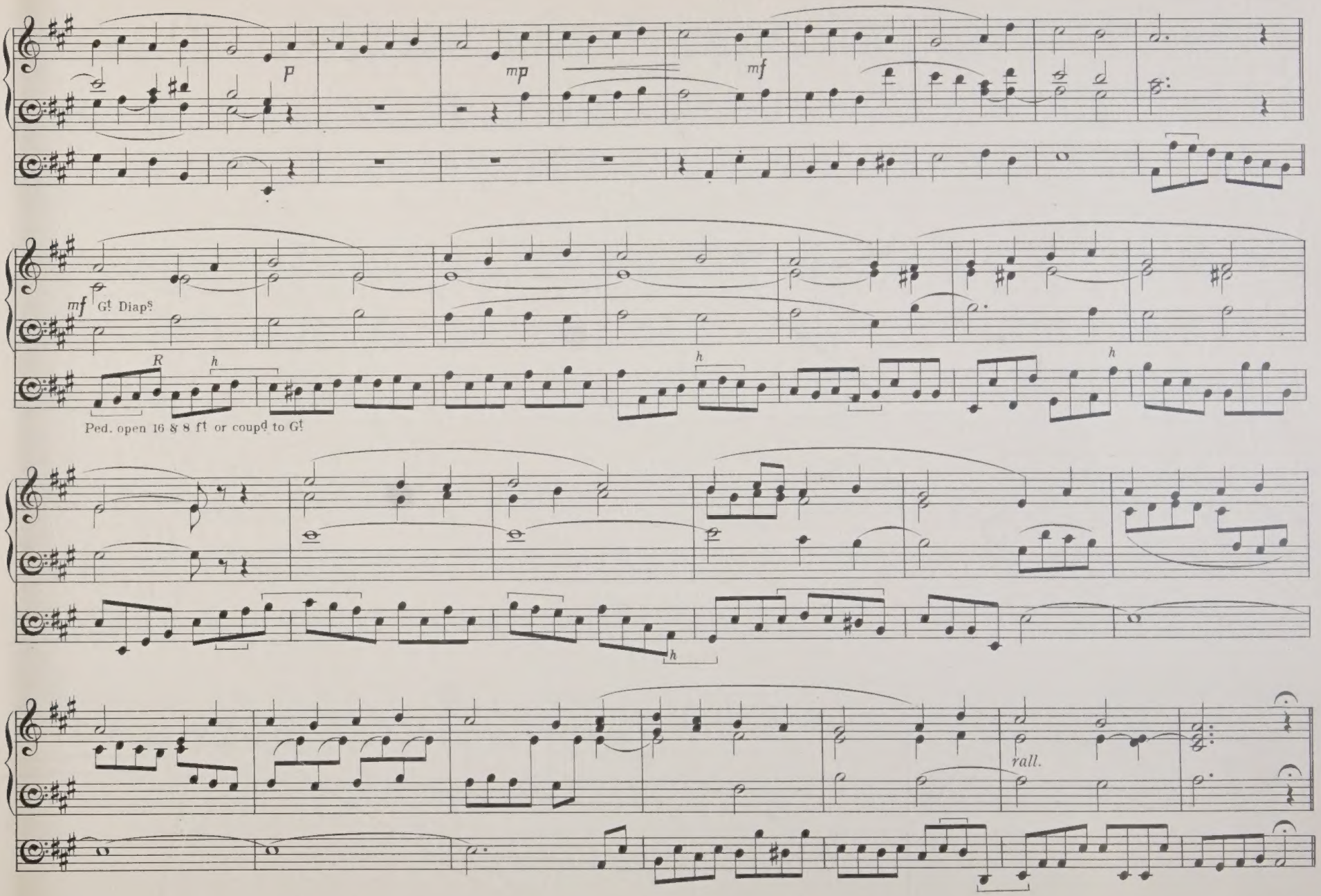
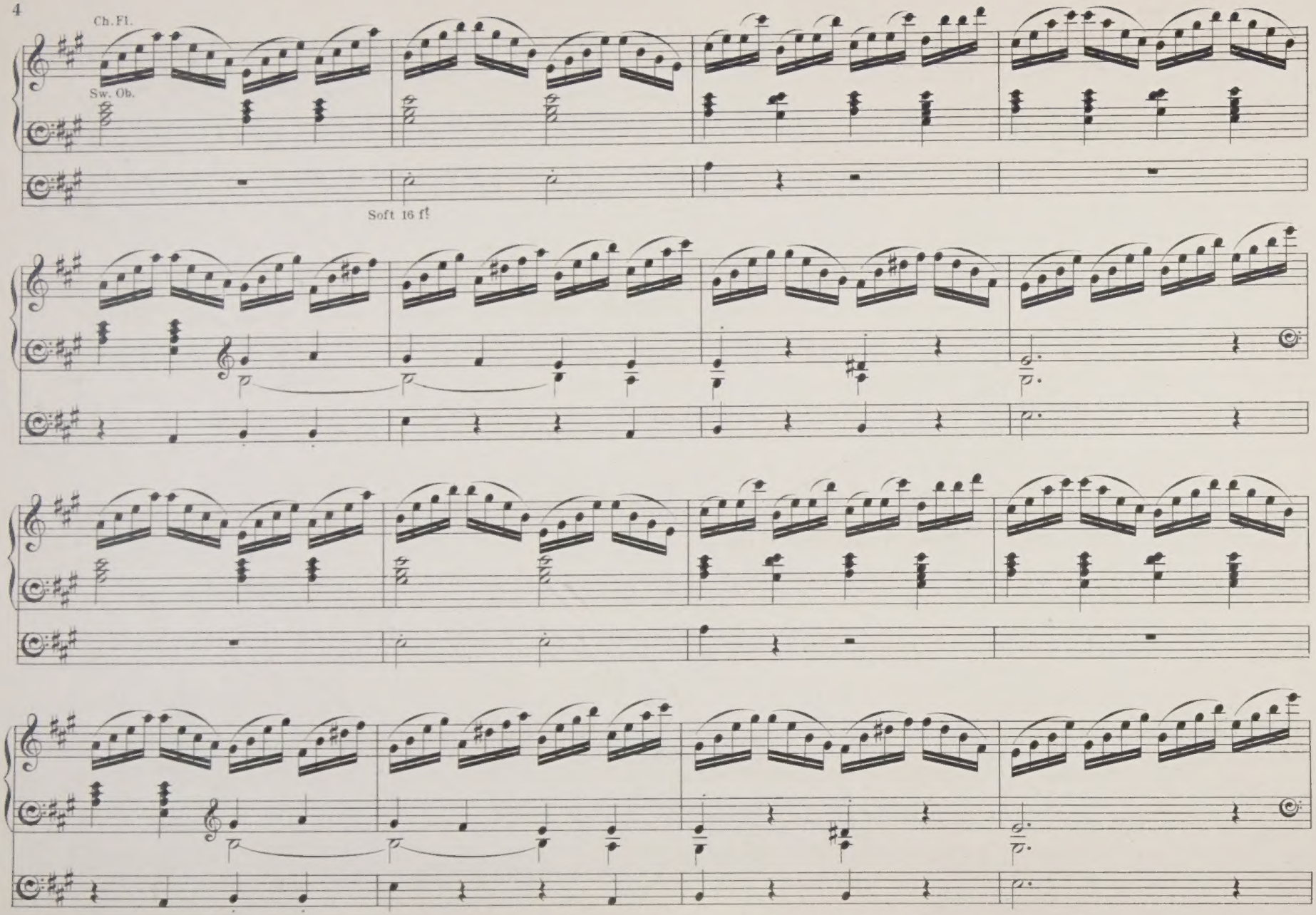
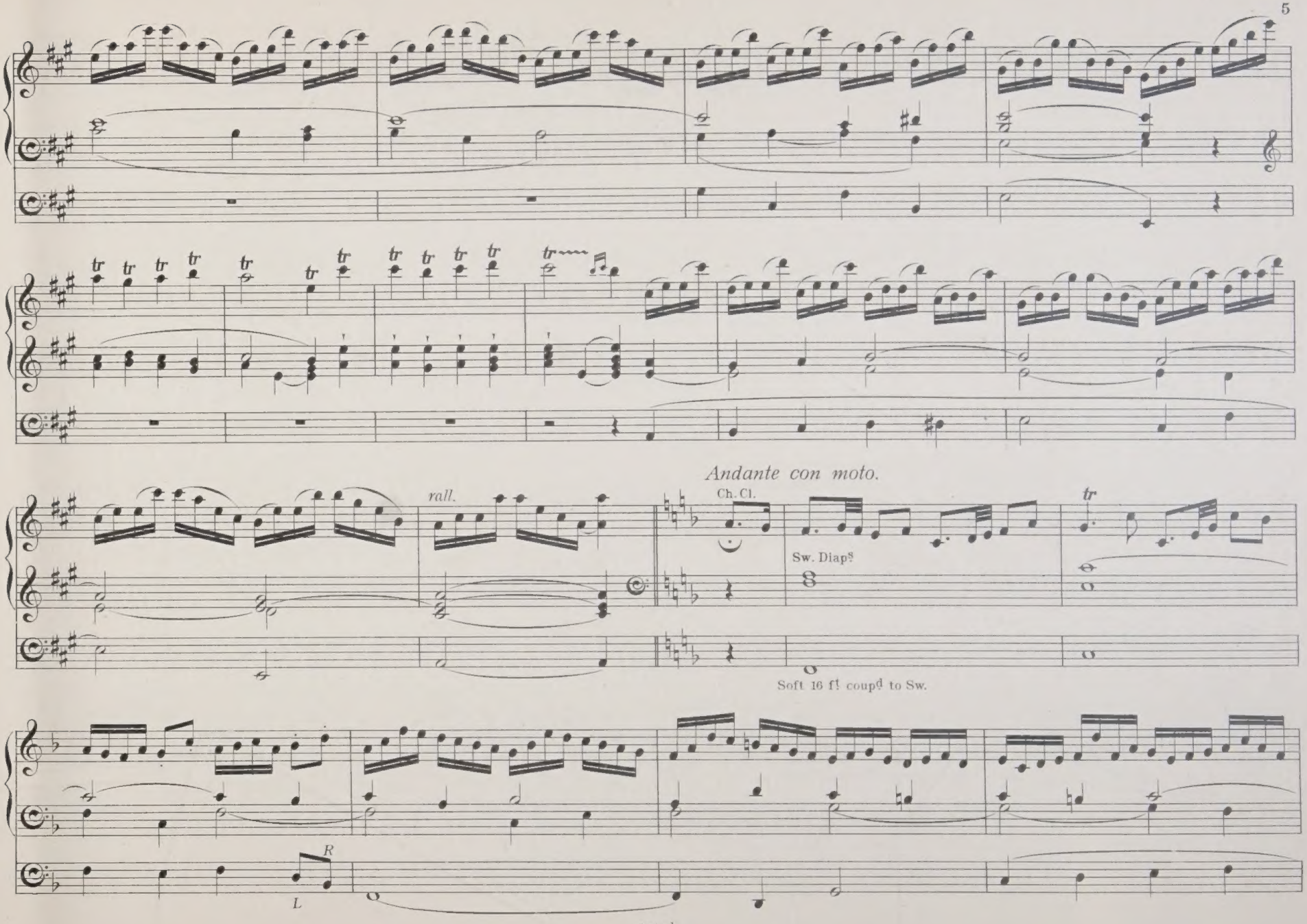
ADESTE FIDELES.

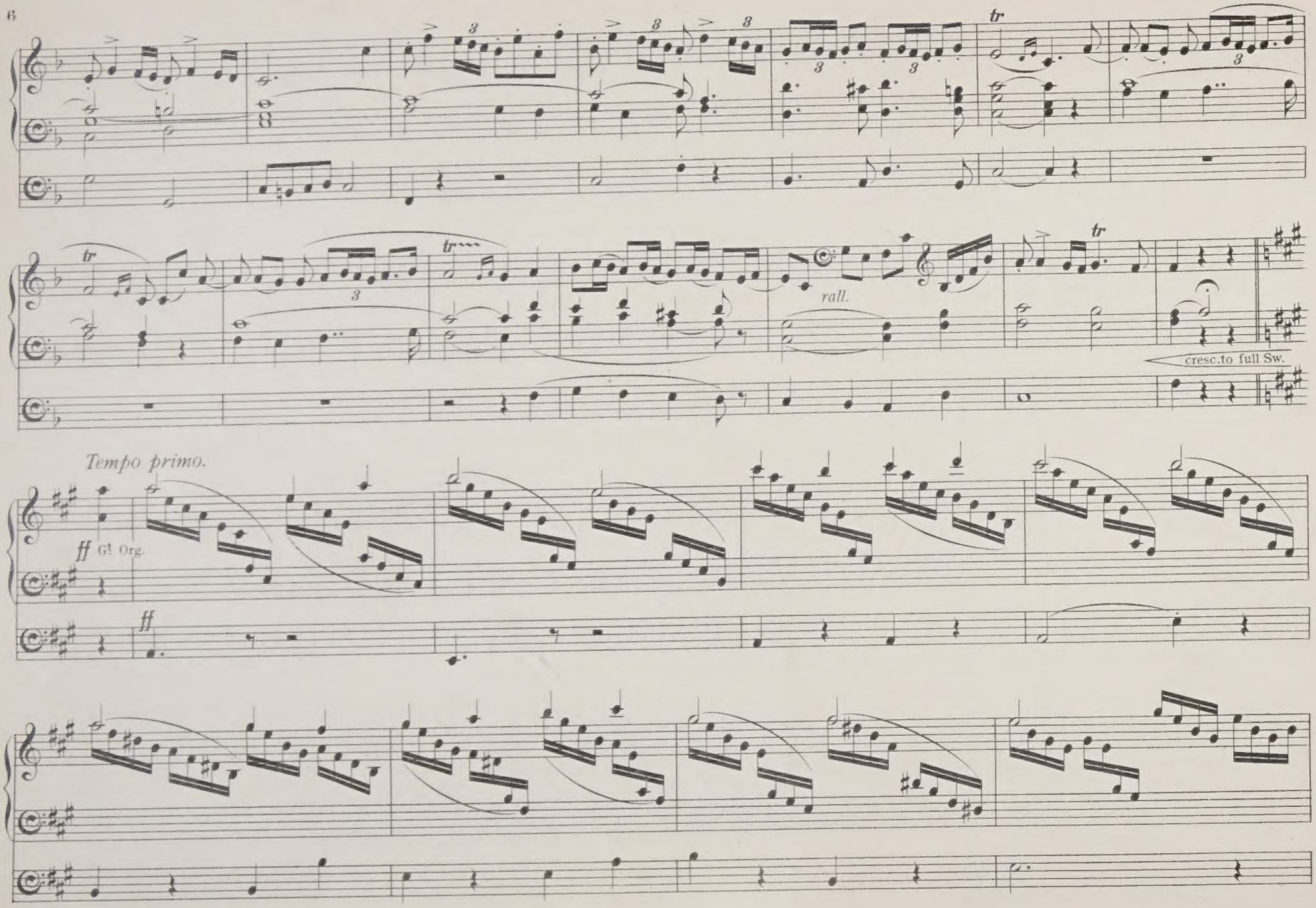
W. T. BELCHER, D. Mus. Oxon, F. C. O.

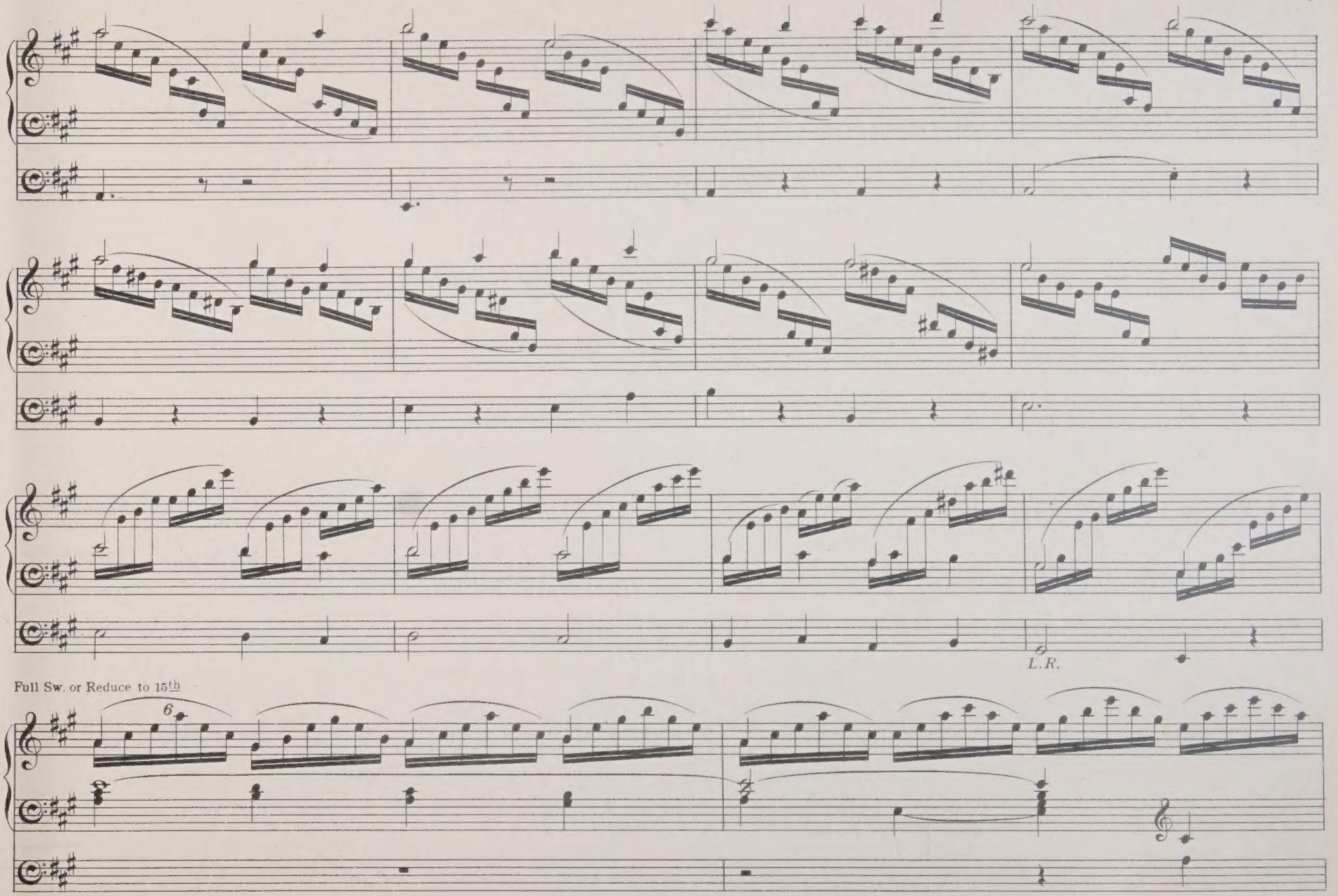


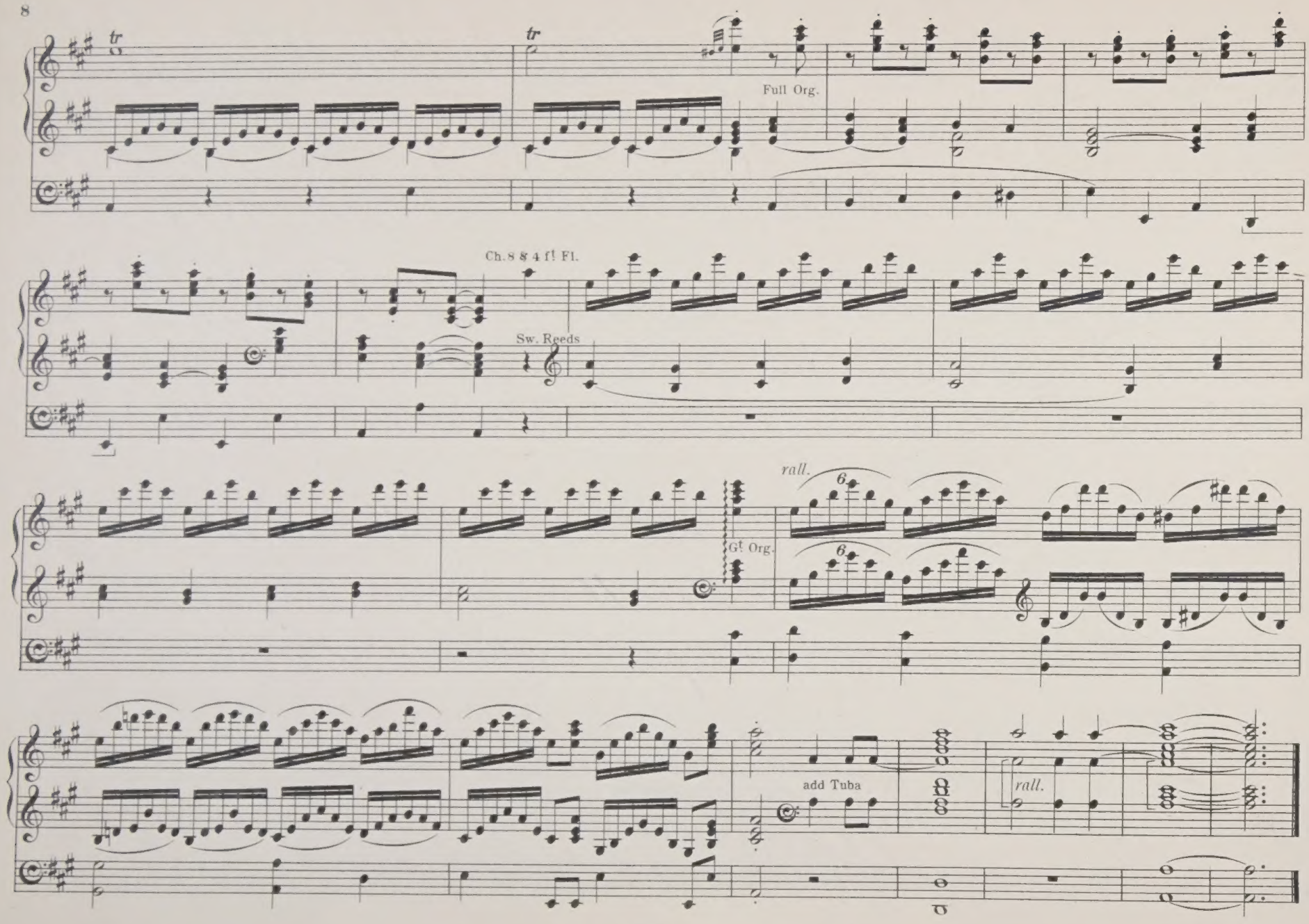

p
mp
mf
mf G! Diap$
R
h
Ped. open 16 & 8 ft or coup$ to G!
rall.


Ch. Fl.
Sw. Ob.
Soft 16 ft


Andante con moto.
rall.
Ch. Cl.
Sw. Diap^{s}
tr
Soft 16 f^{t} coup^{d} to Sw.
R
L


rall.
cresc.to full Sw.
Tempo primo.
ff Gt Org.
ff


L.R.
Full Sw. or Reduce to 15th
6



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3. OFFERTOIRE IN C		6.	

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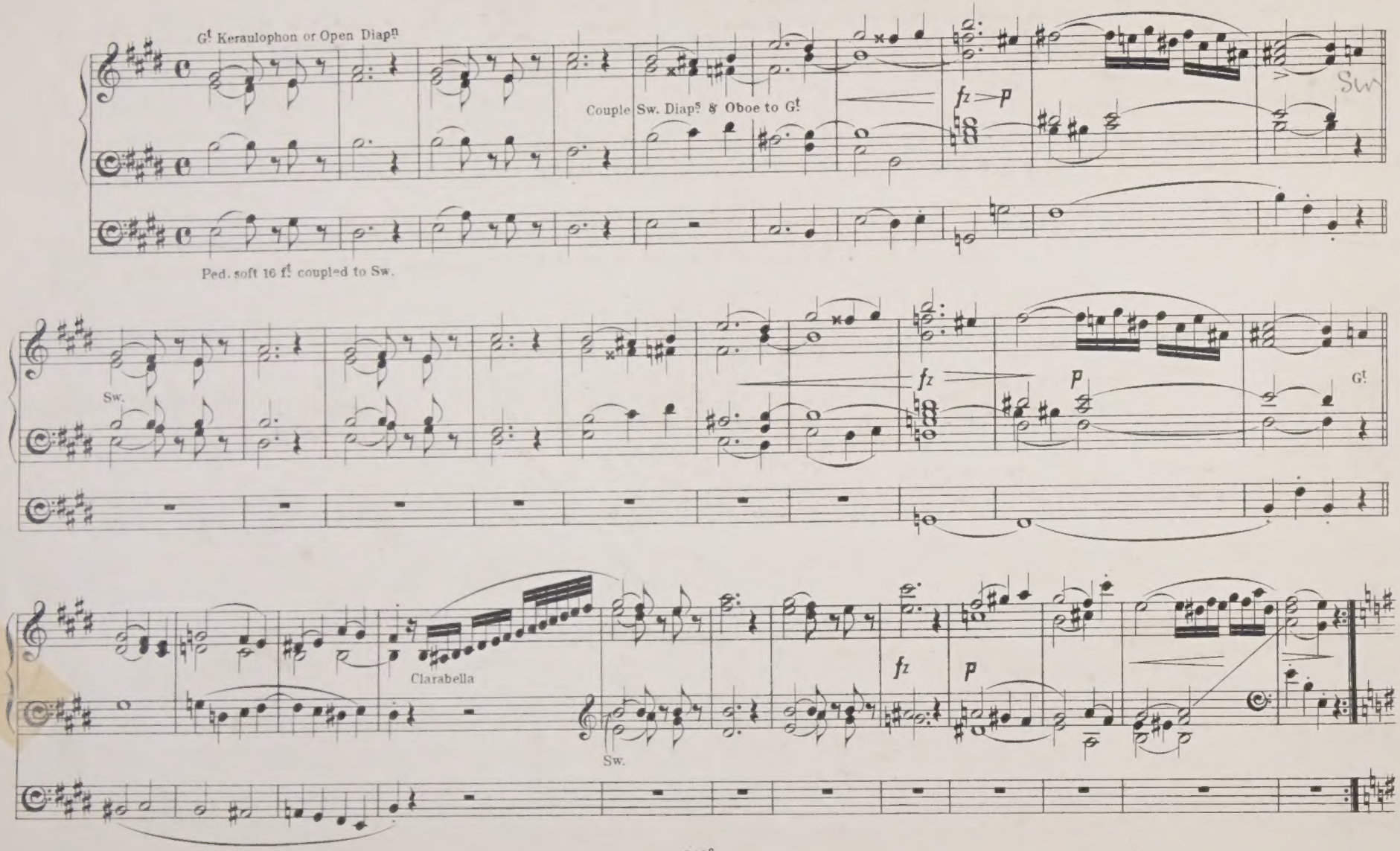
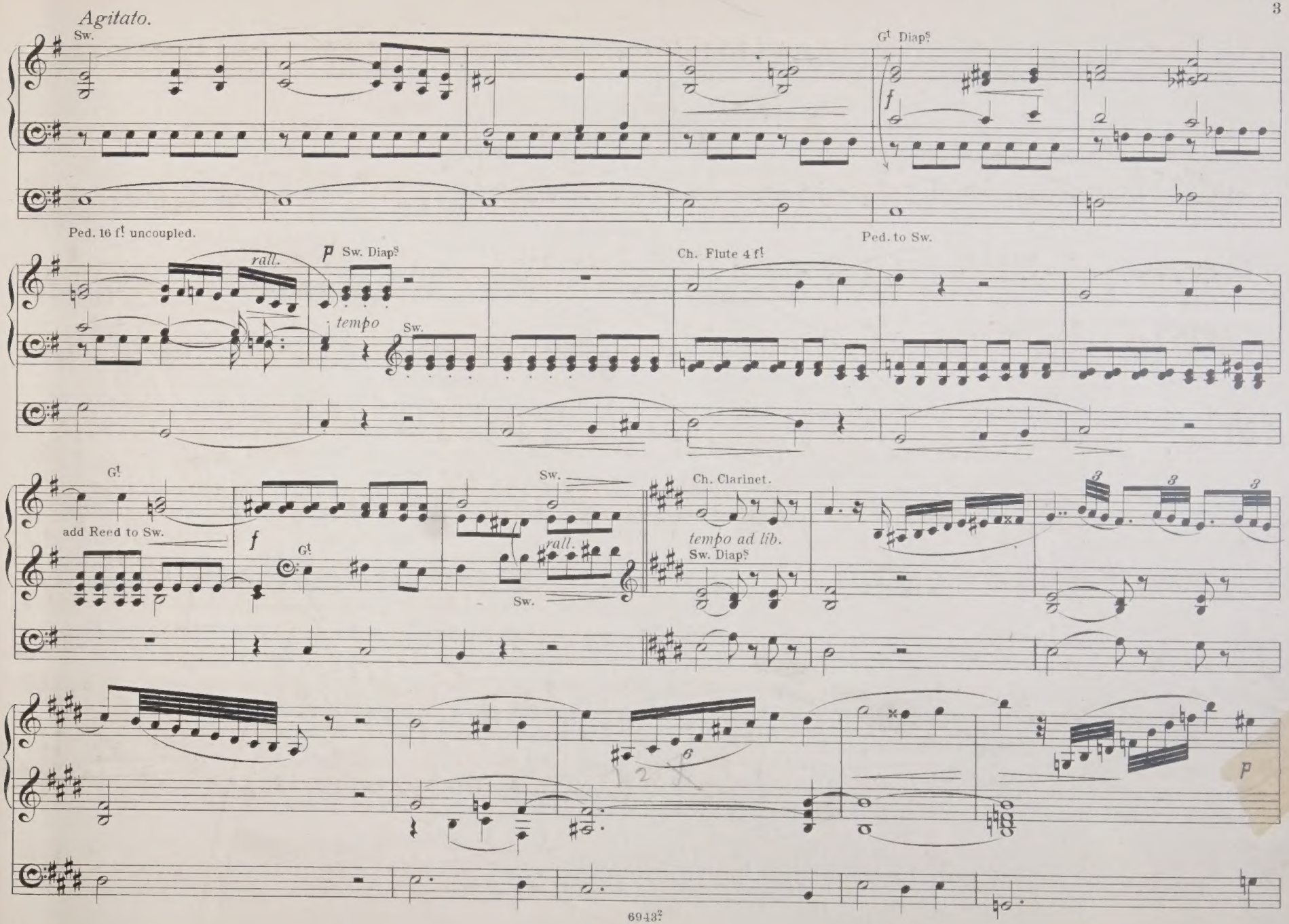
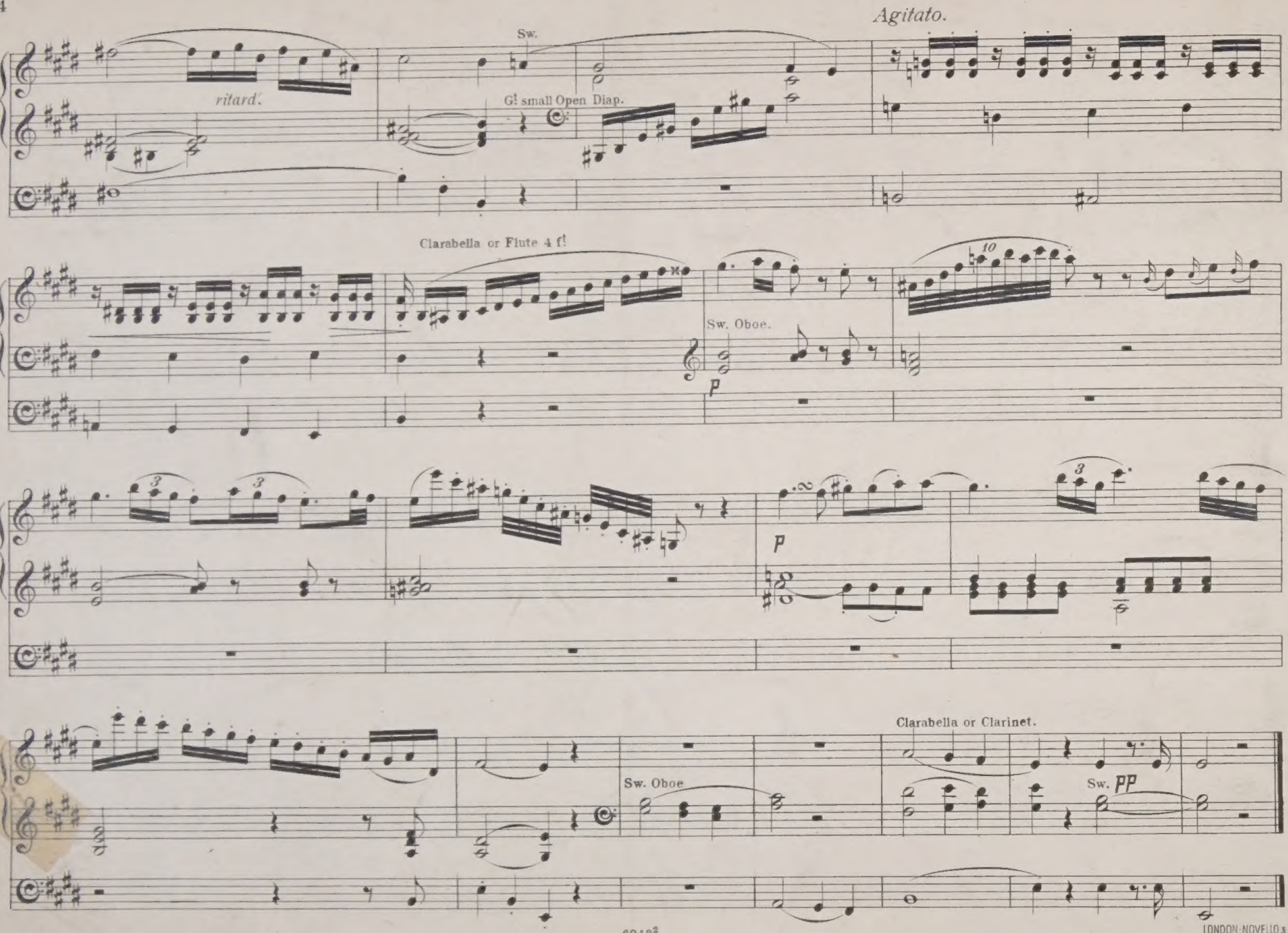
ADAGIO. (HAYDN.)

in E.

Arranged by
W. T. BELCHER, D. Mus. Oxon, F.C.O.




Agitato.
Sw.
G! Diap?
f
Ped. 16 f! uncoupled.
Ped. to Sw.
rall.
p Sw. Diap?
tempo
Sw.
Ch. Flute 4 f!
G!
add Reed to Sw.
f
G!
Sw.
rall.
Sw.
Ch. Clarinet.
tempo ad lib.
Sw. Diap?
3
3
3
6
1 2
p



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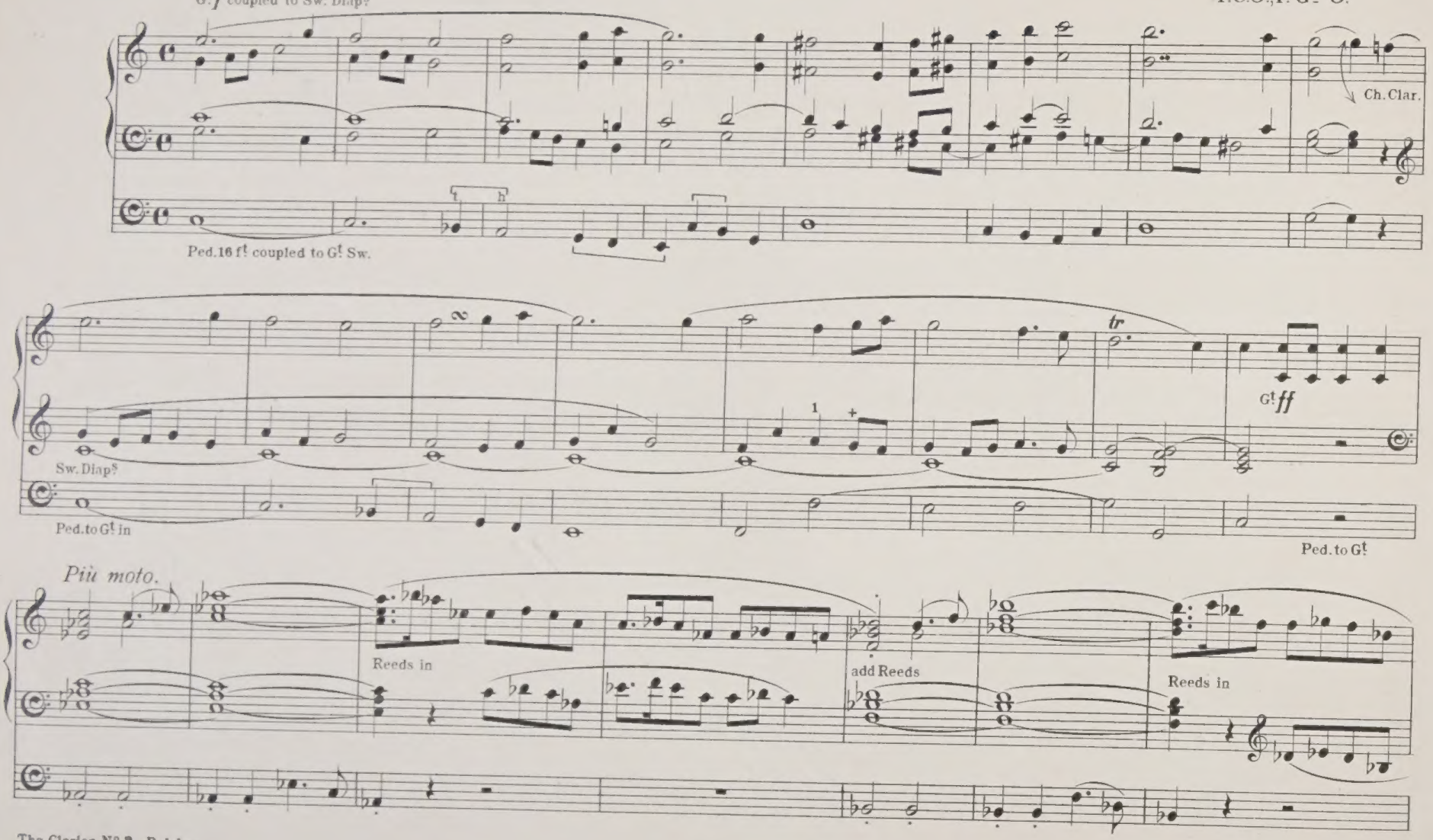
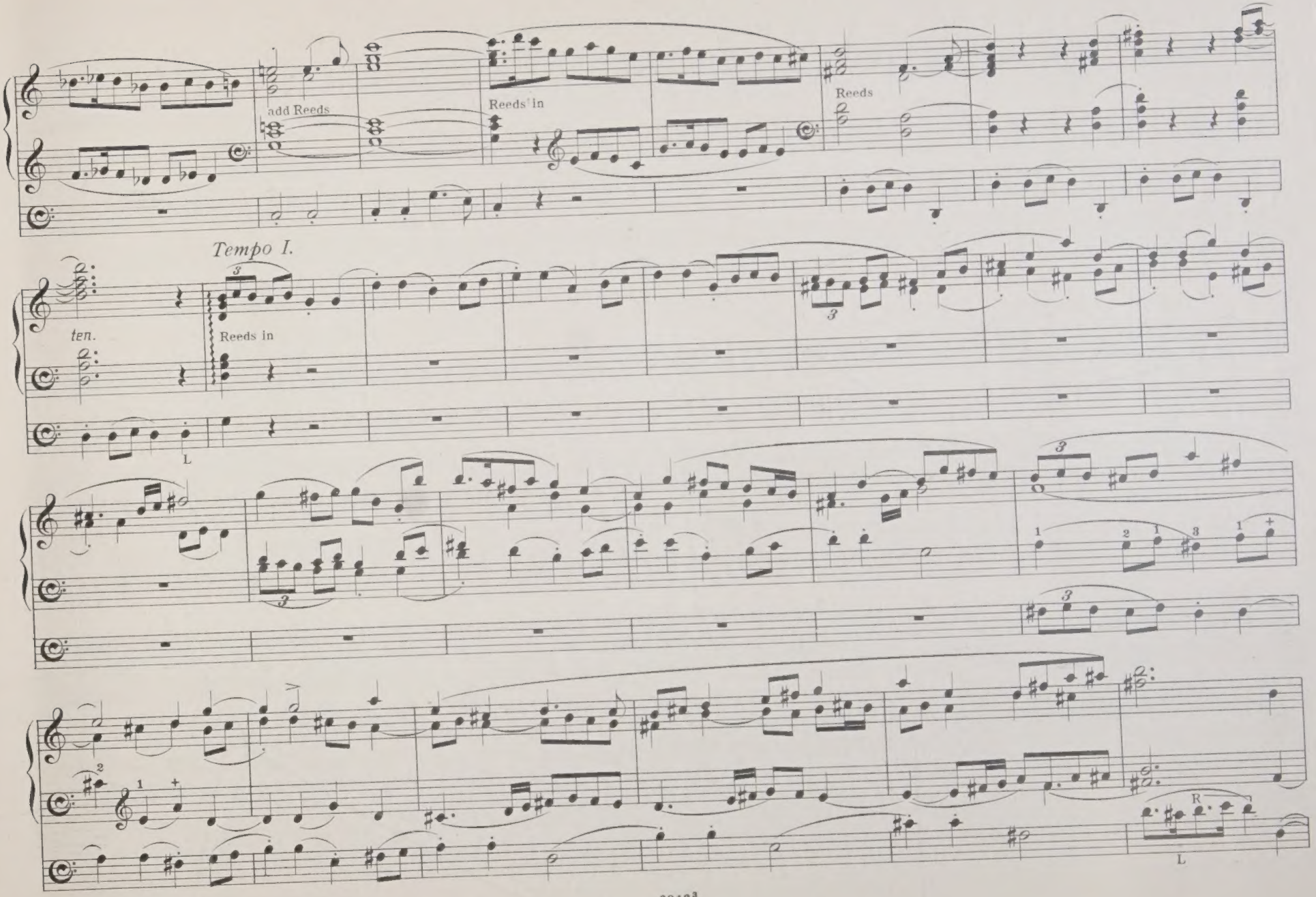
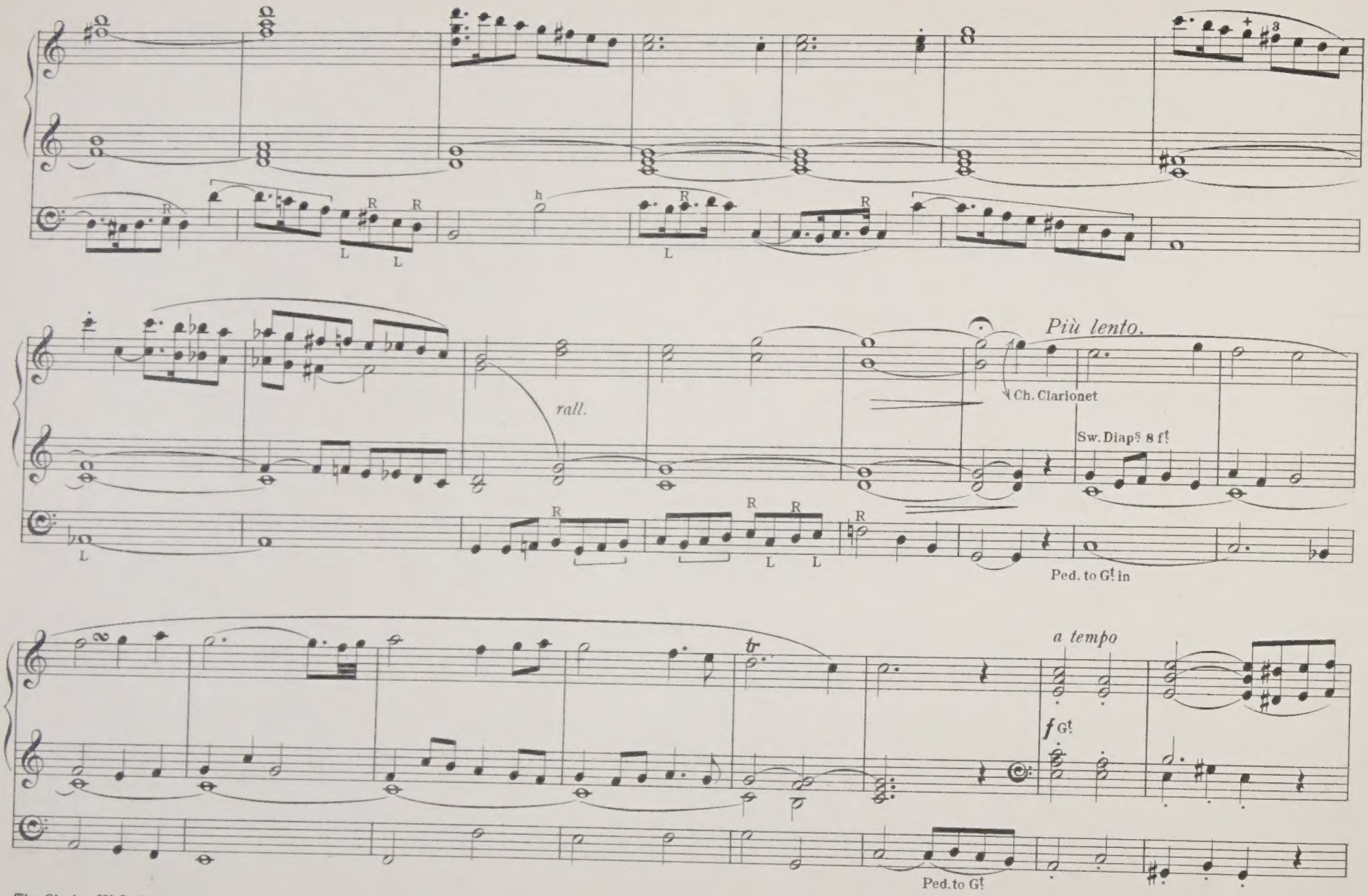
OFFERTOIRE IN C.

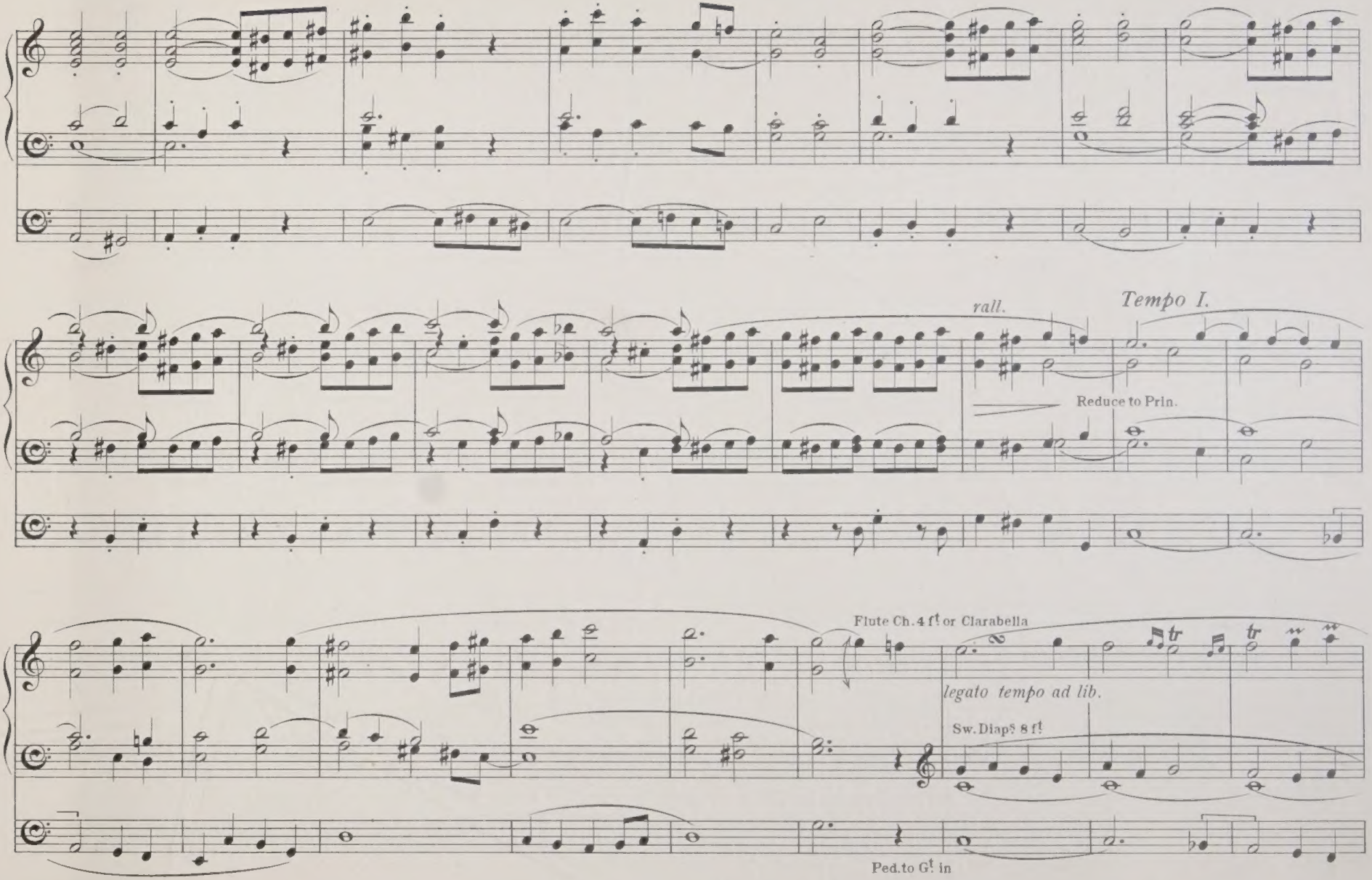
Allegro moderato.

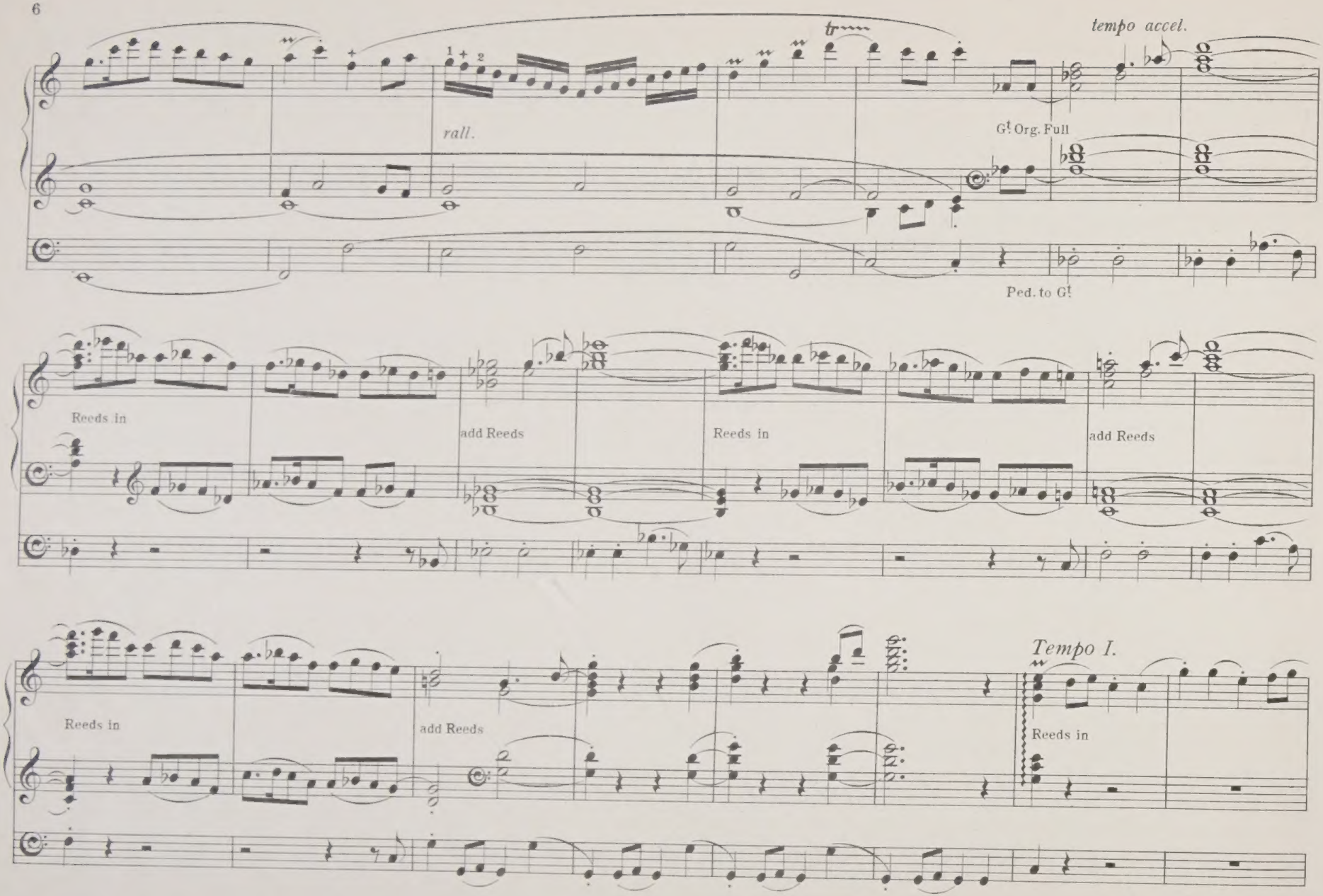
W. T. Belcher Mus.Doc.Oxon.
F.C.O., F. G.ld O.

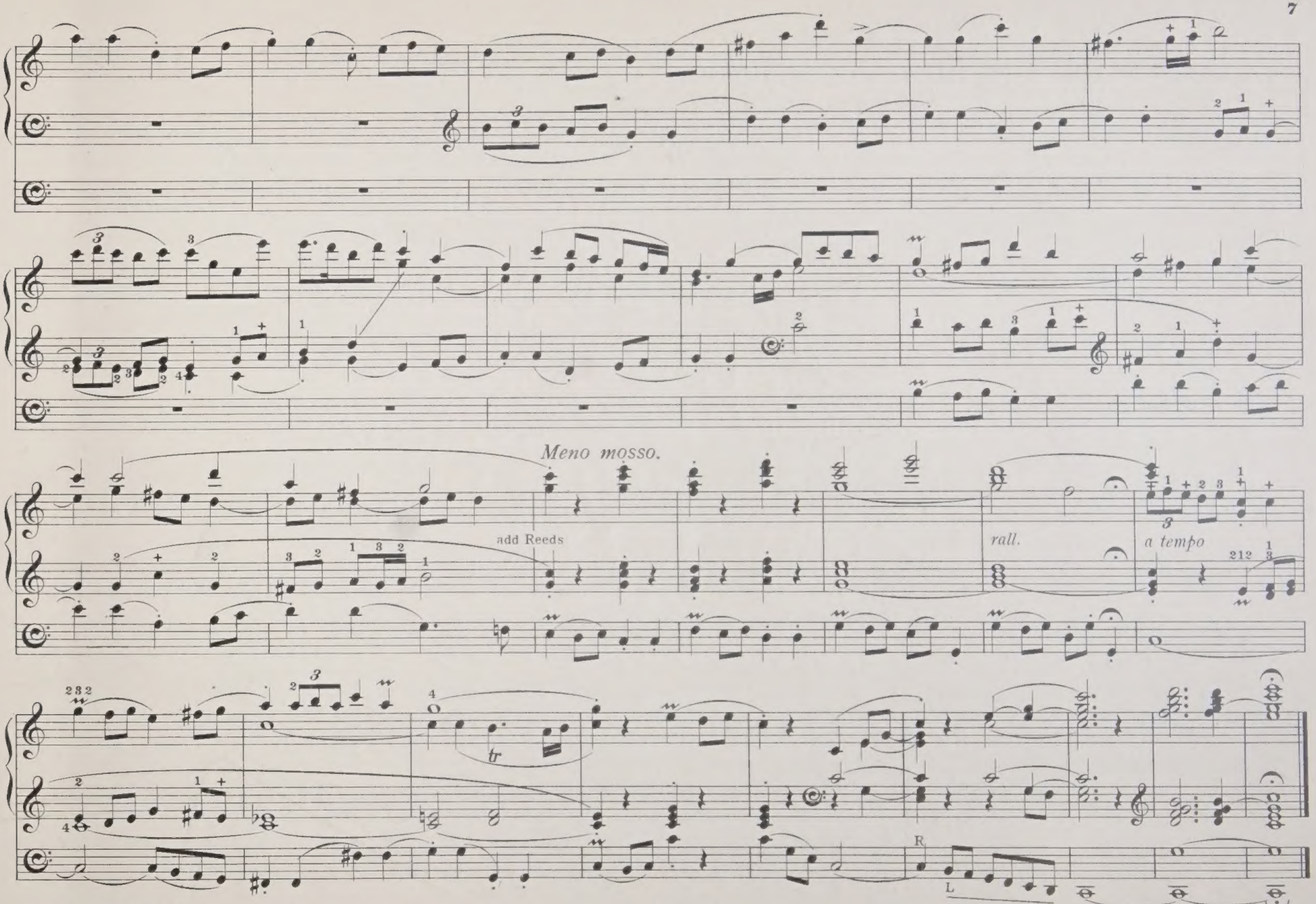



add Reeds
Reeds in
Reeds
Tempo I.
ten.
Reeds in
L
L
R


rall.
Più lento.
Ch. Clarionet
Sw. Diap^{s} 8 f^{t}
Ped. to G^{t} in
a tempo
f G^{t}
Ped. to G^{t}


rall.
Tempo I.
Reduce to Prin.
Flute Ch. 4 ft or Clarabella
legato tempo ad lib.
Sw. Diap§ 8 ft
Ped. to G‡ in


tempo accel.
rall.
Gt Org. Full
Ped. to Gt
Reeds in
add Reeds
Reeds in
add Reeds
Reeds in
add Reeds
Tempo I.
Reeds in


Meno mosso.
add Reeds
rall.
a tempo
tr
R
L

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" 3. OFFERTOIRE IN C		" 6.	

WTB.

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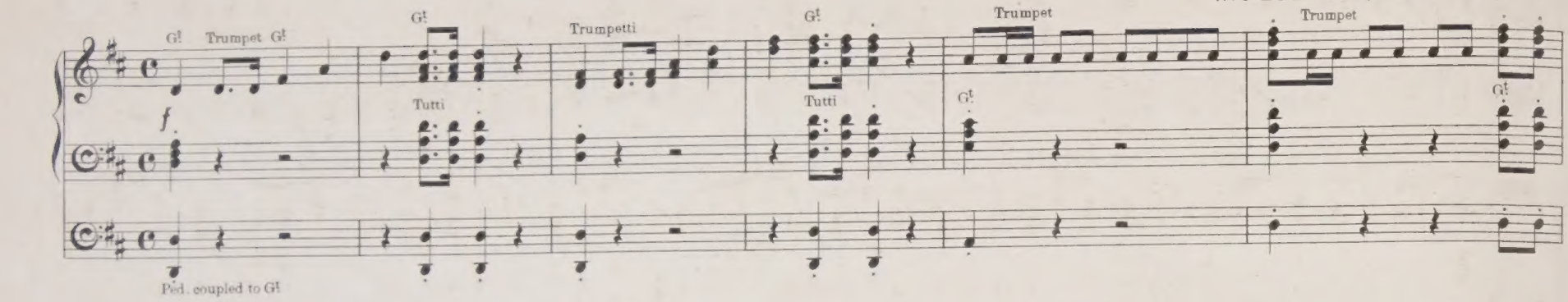
G! Organ Full coupled to Sw.
Sw. Diaps. & Reeds 8 ft.
Ch. Flute or Clarabella 8 ft.

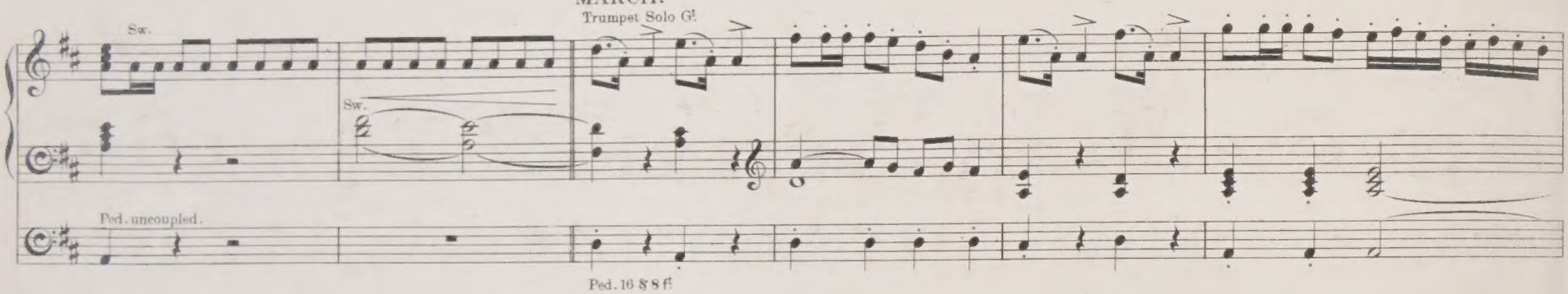
THE CLARION MARCH.

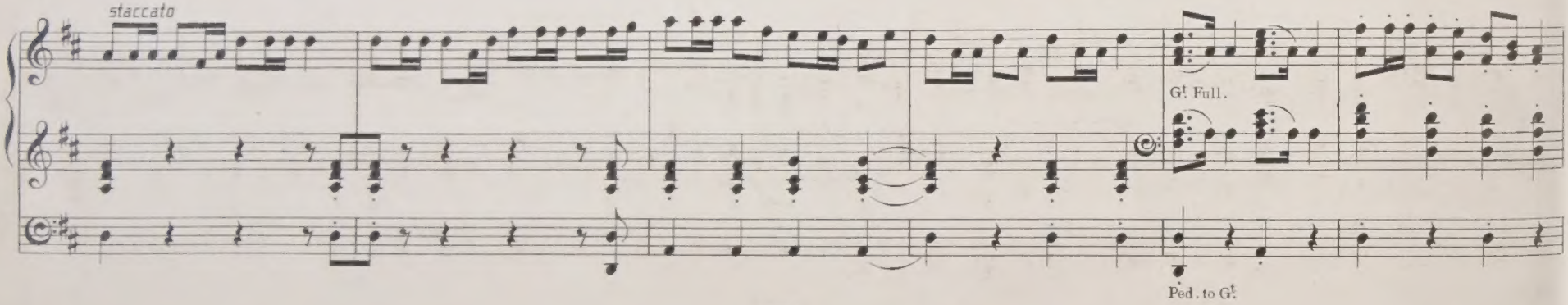
INTRODUCTION.

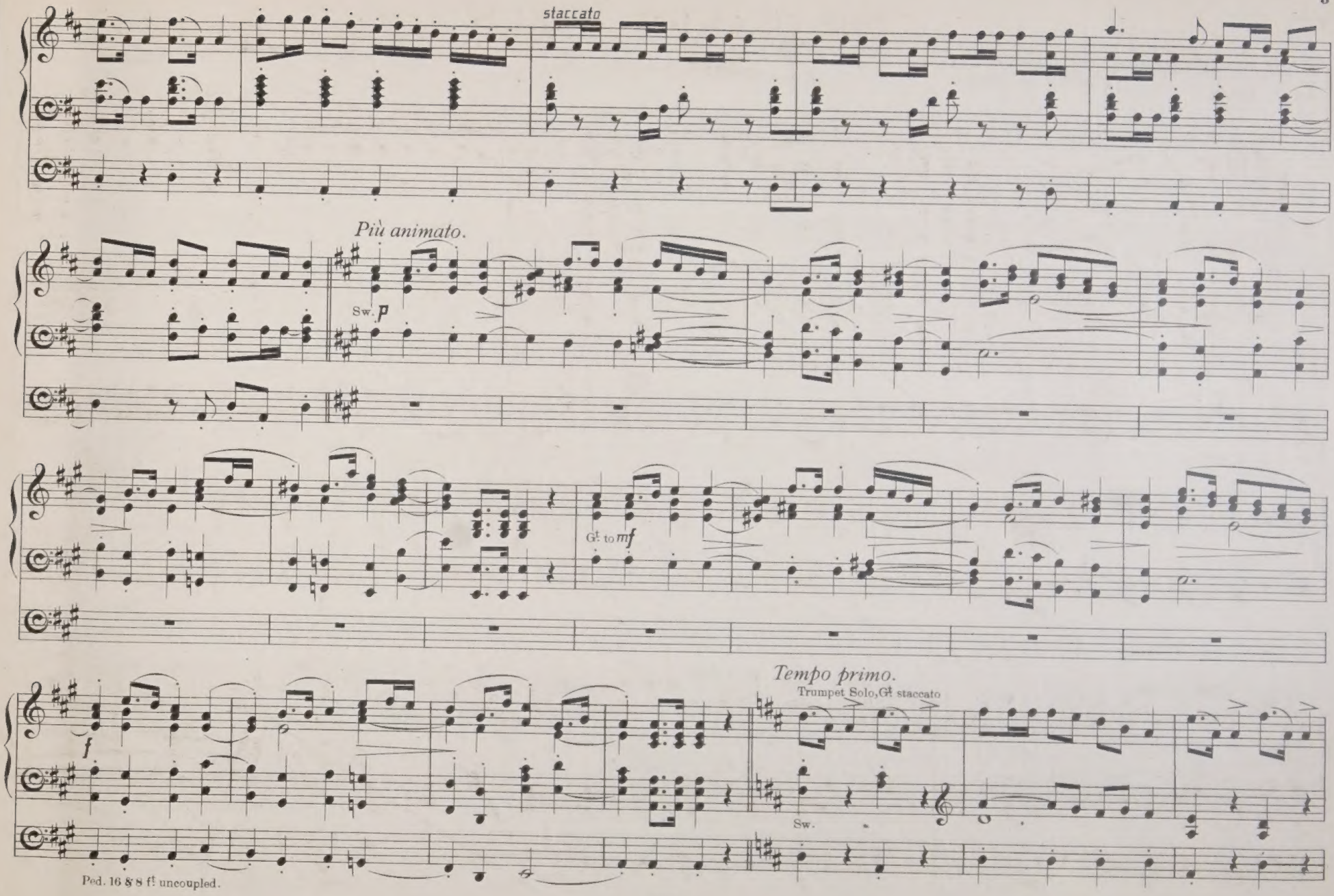
W. T. BELCHER, D. Mus. Oxon, F. C. O.

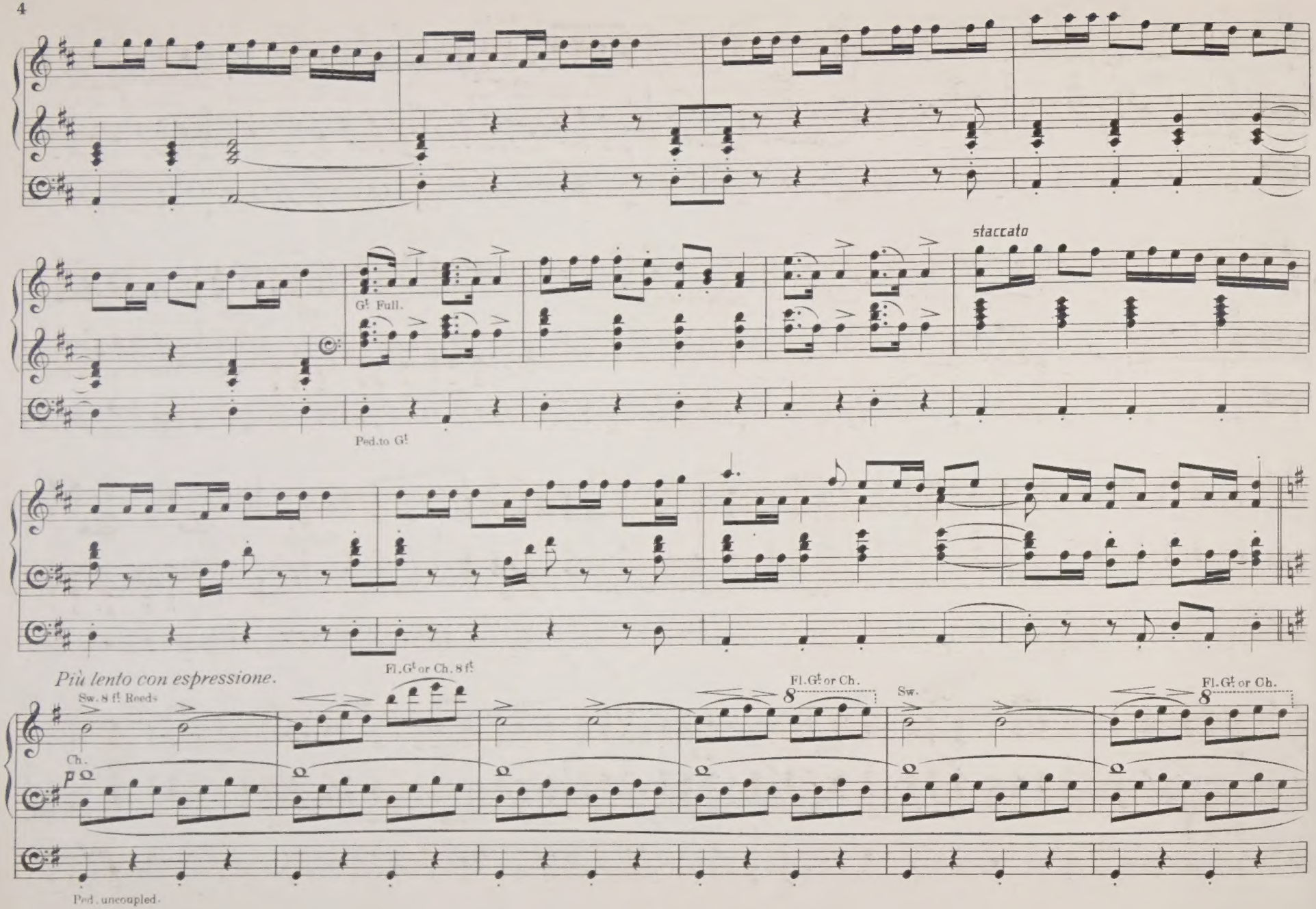


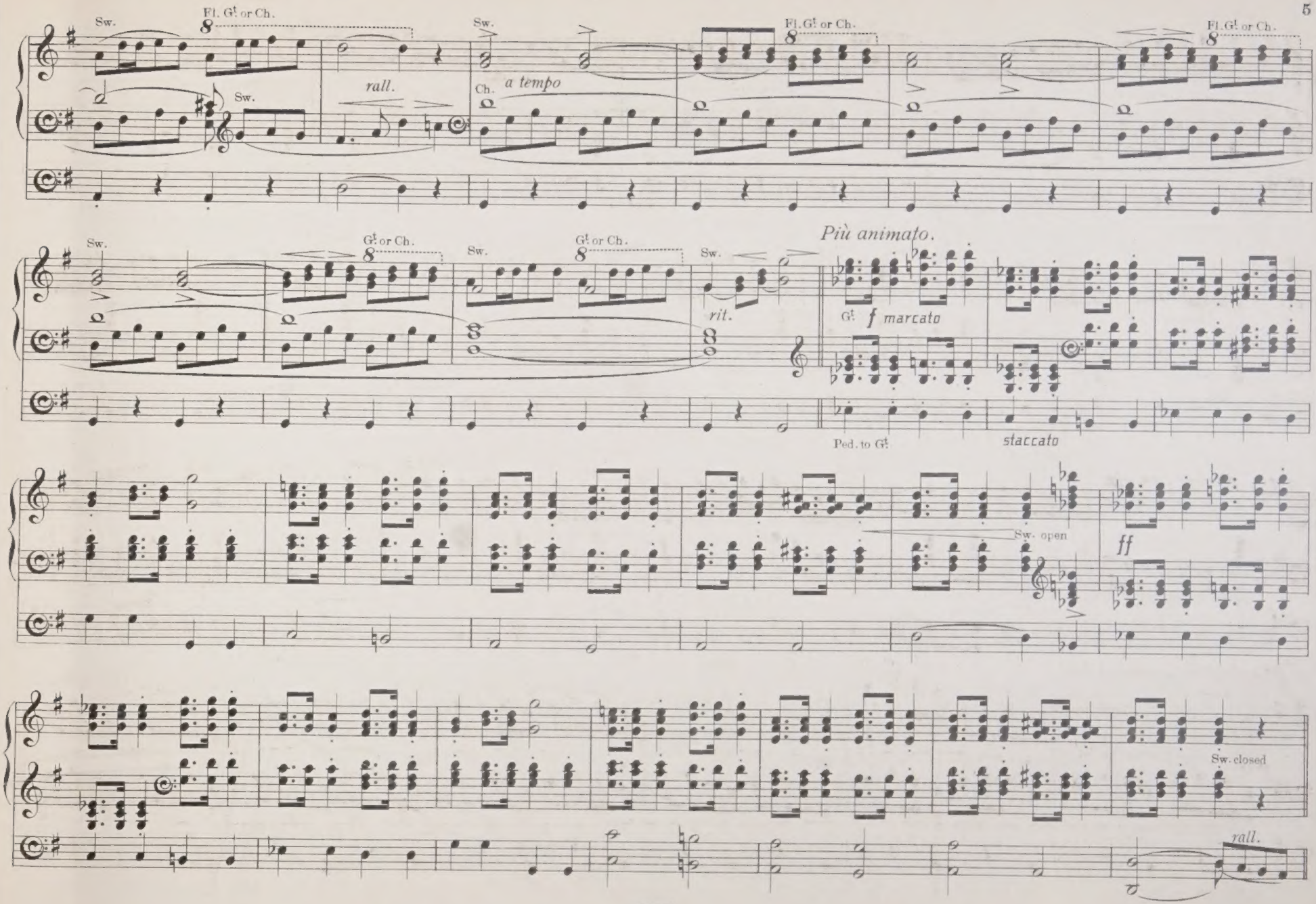
MARCH.

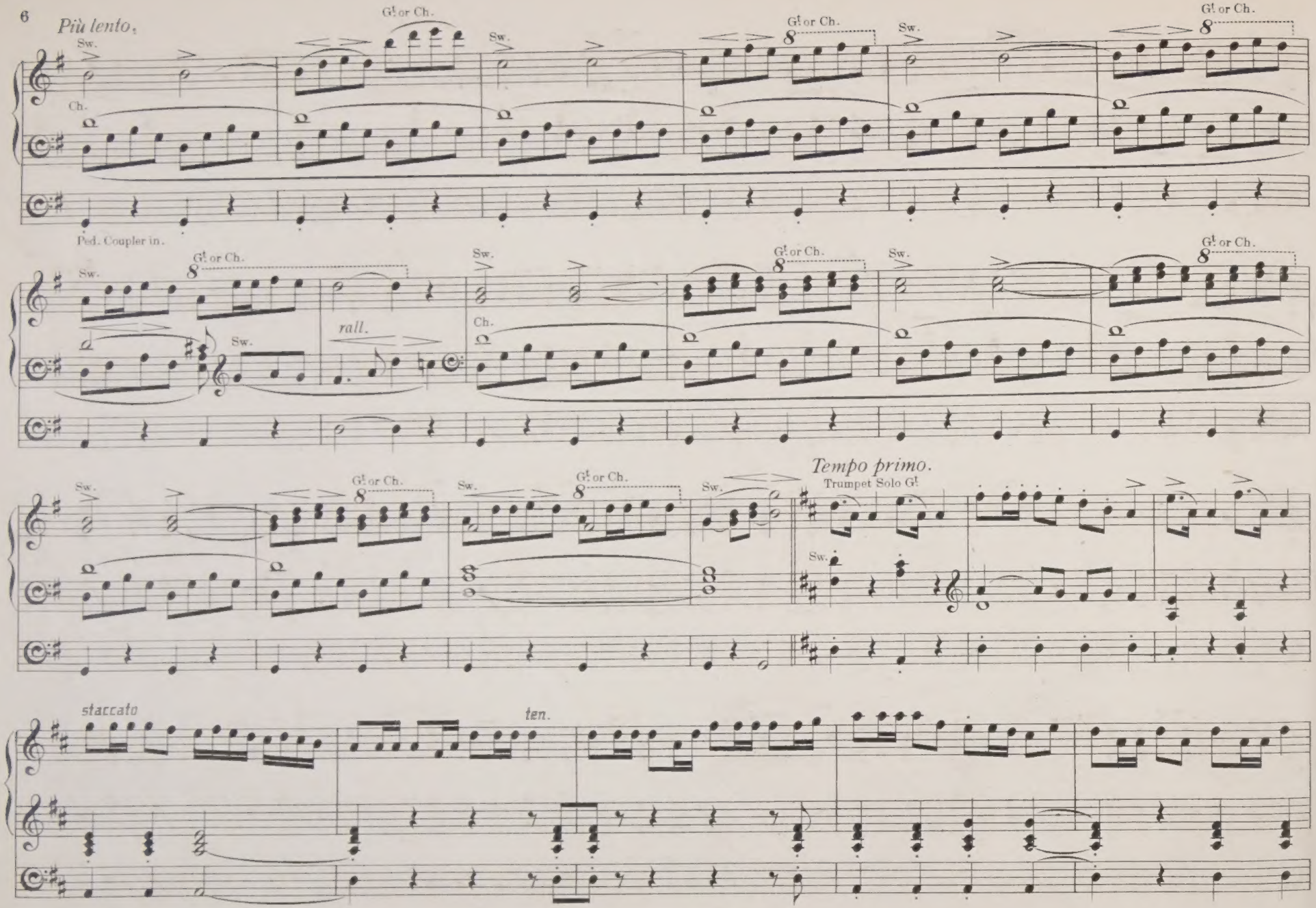


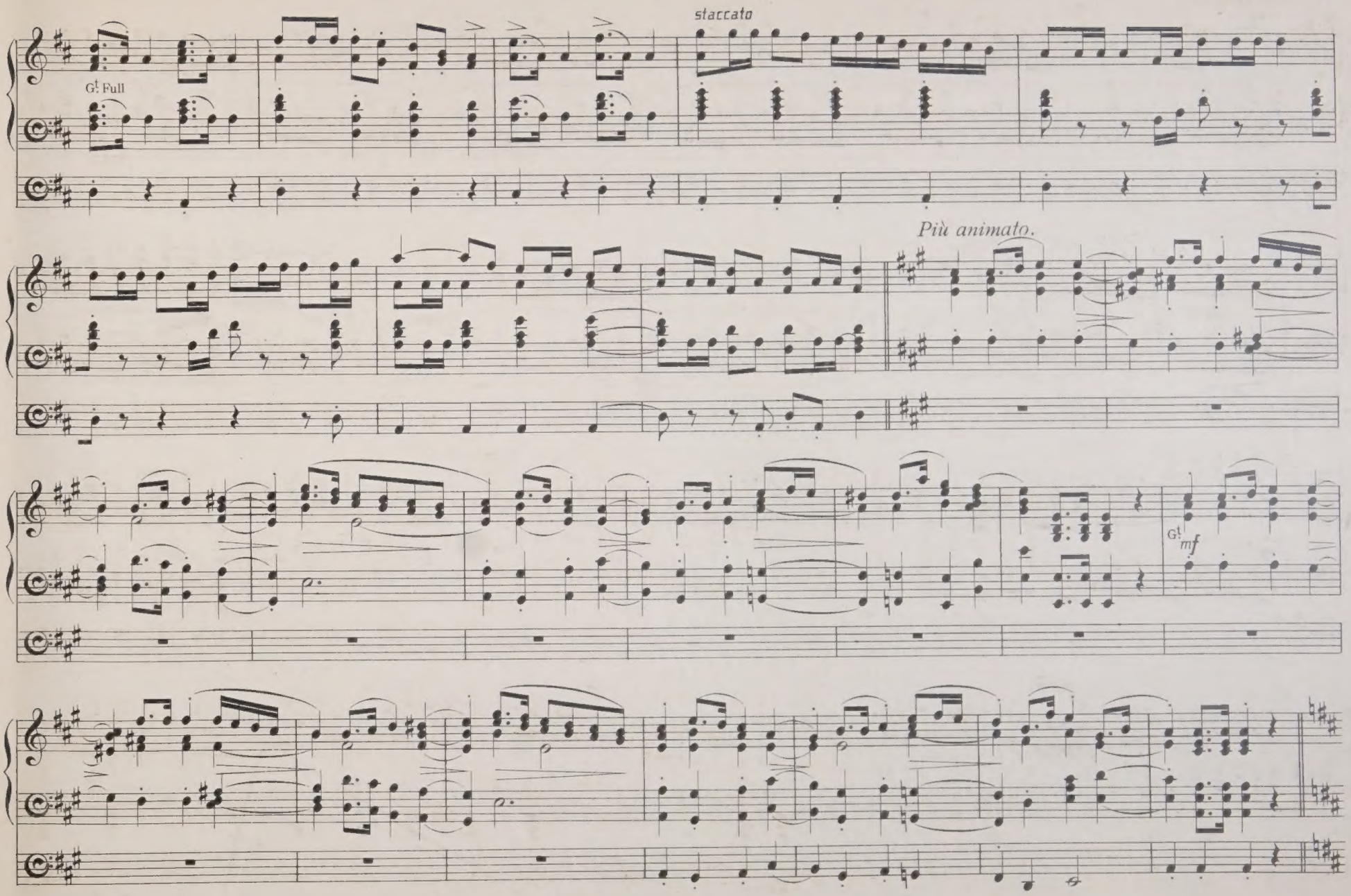


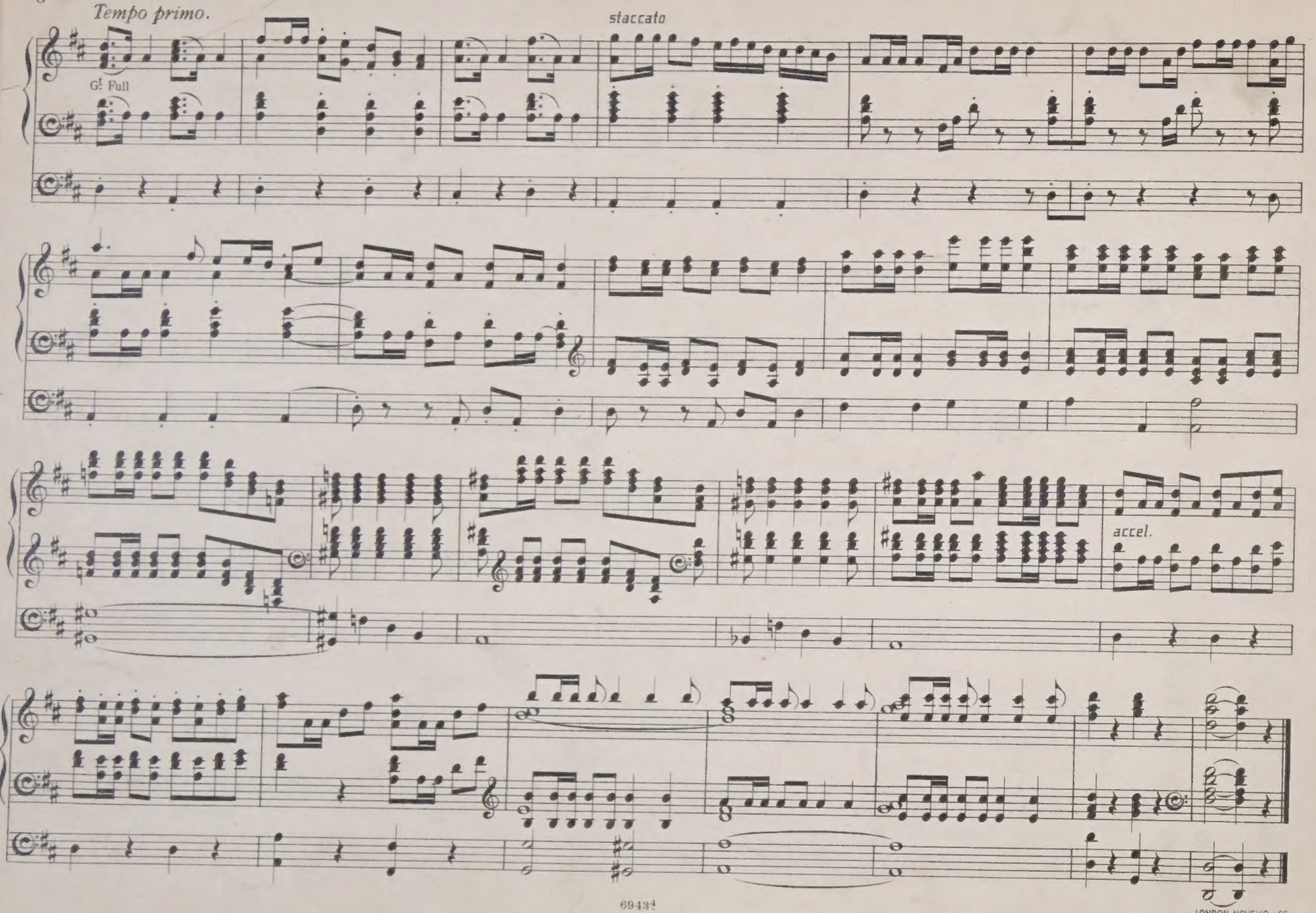

staccato
Più animato.
Sw. p
Gt. to mf
f
Tempo primo.
Trumpet Solo, Gt staccato
Sw.
Ped. 16 & 8 ft uncoupled.


staccato
G! Full.
Ped. to G!
Più lento con espressione.
Sw. 8 ft. Reeds
Fl. G! or Ch. 8 ft.
Fl. G! or Ch.
Sw.
Fl. G! or Ch.
Ch.
p
Ped. uncoupled.


Sw.
Fl. Gt or Ch.
rall.
Ch.
a tempo
Più animato.
Gt or Ch.
rit.
Gt
f marcato
Ped. to Gt
staccato
Sw. open
ff
Sw. closed
rall.


Più lento.
Sw.
Gt or Ch.
Ch.
Ped. Coupler in.
rall.
Tempo primo.
Trumpet Solo Gt
staccato
ten.


staccato
G! Full
Più animato.
G!
mf



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3. OFFERTOIRE IN C	2/- "	6. POSTLUDE & CONCLUDING VOLUNTARY	2/- "

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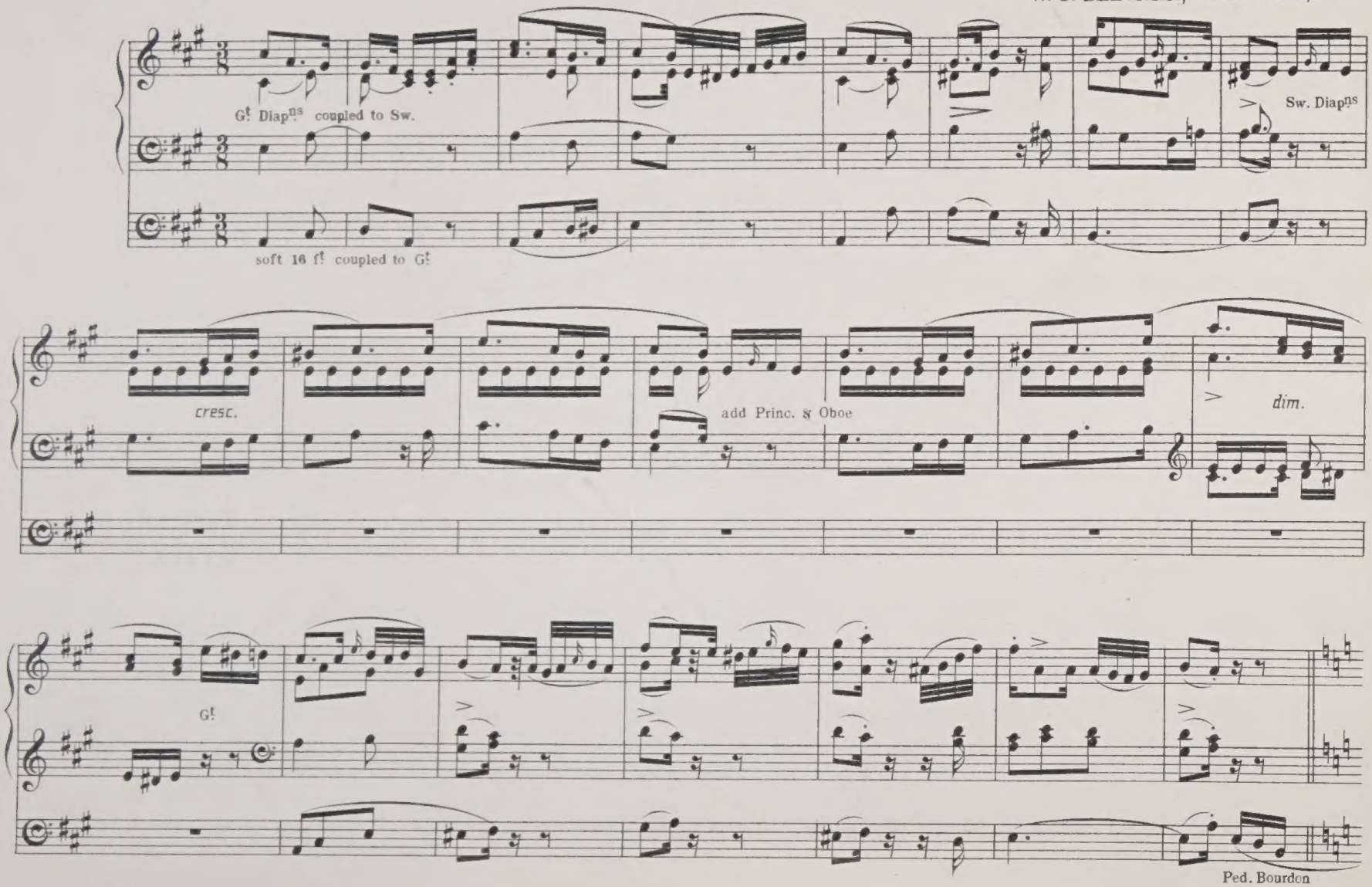
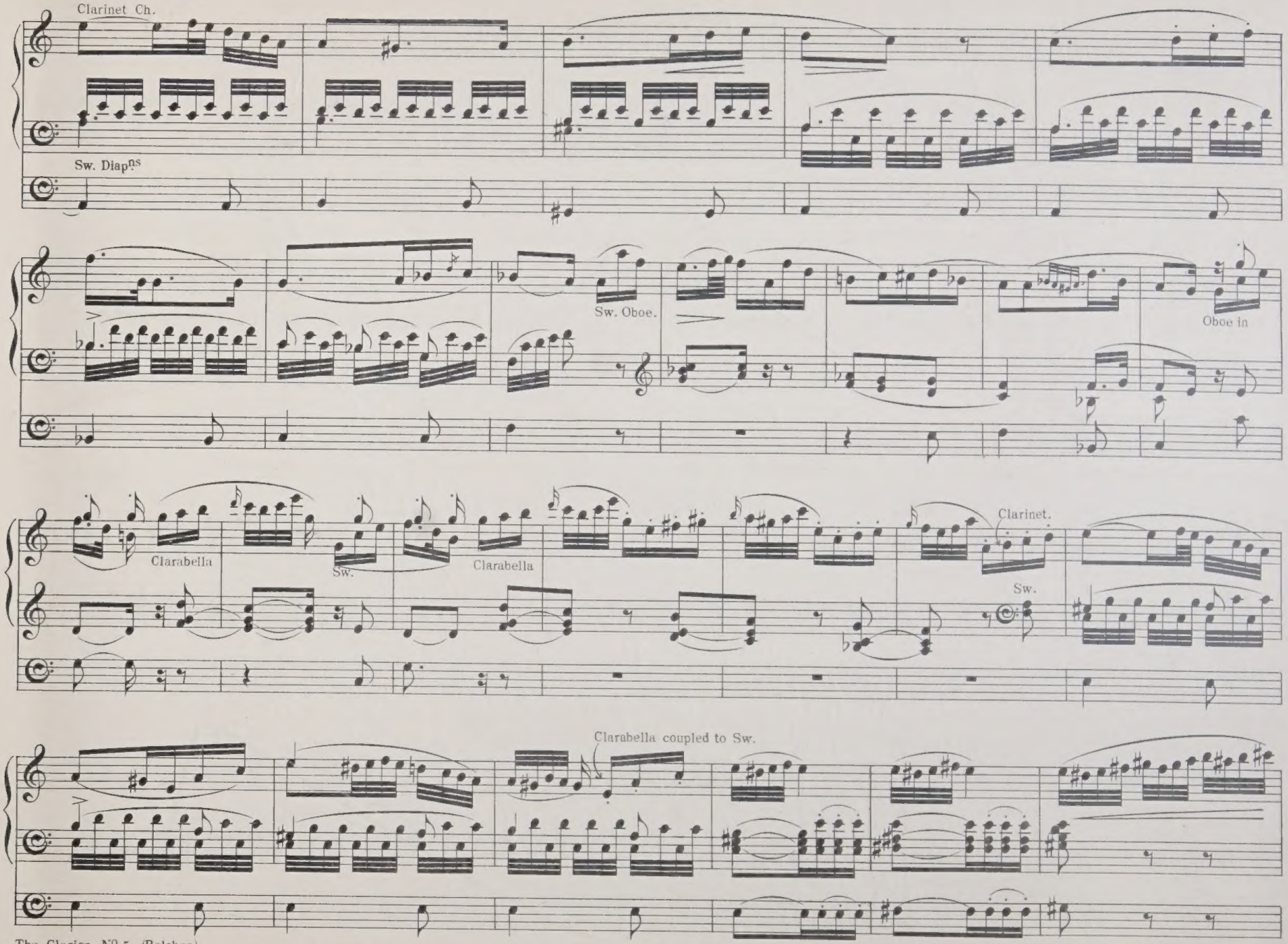
ADAGIO. (MOZART.)

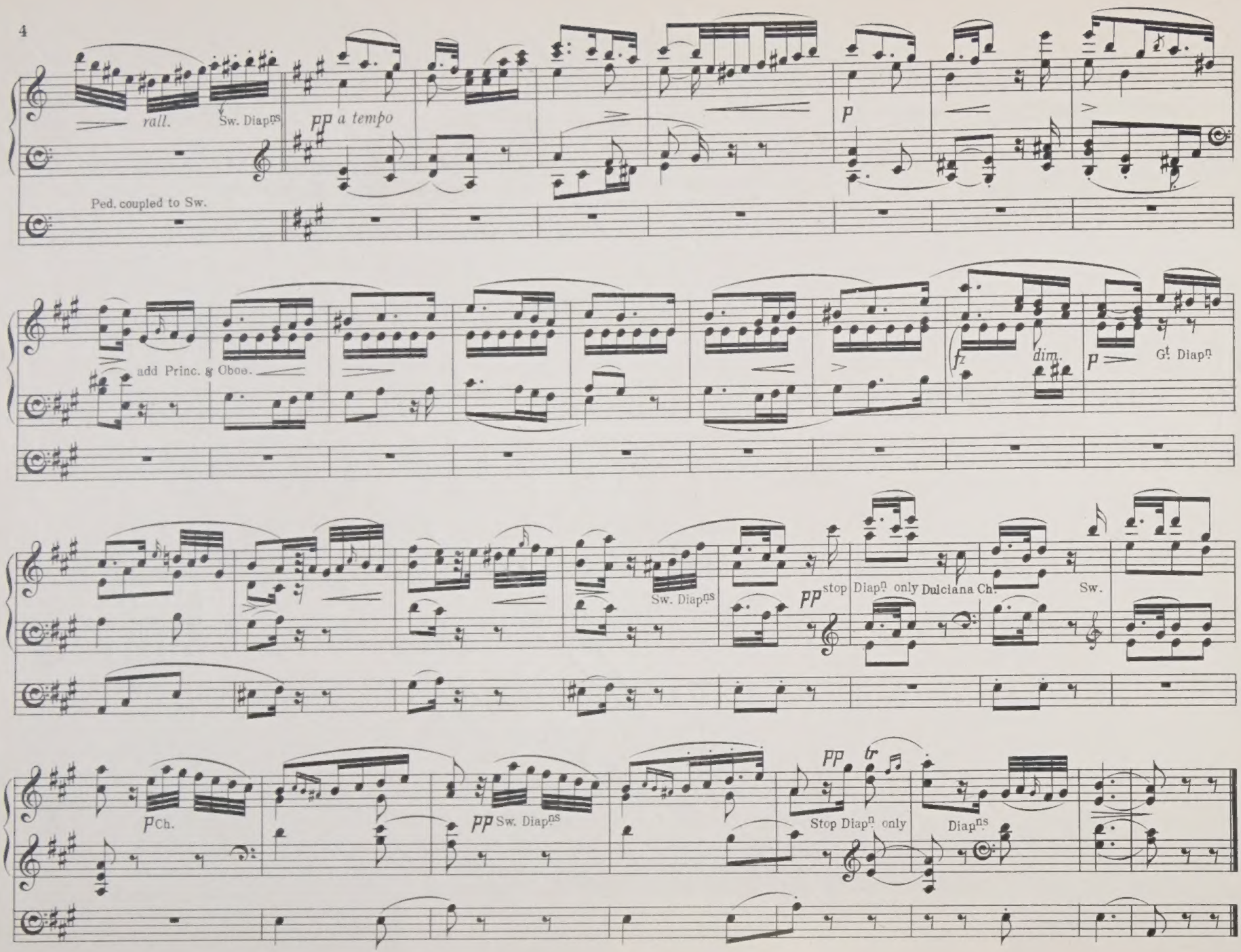
Sw. Diap^{ns}
Ch. Clarinet

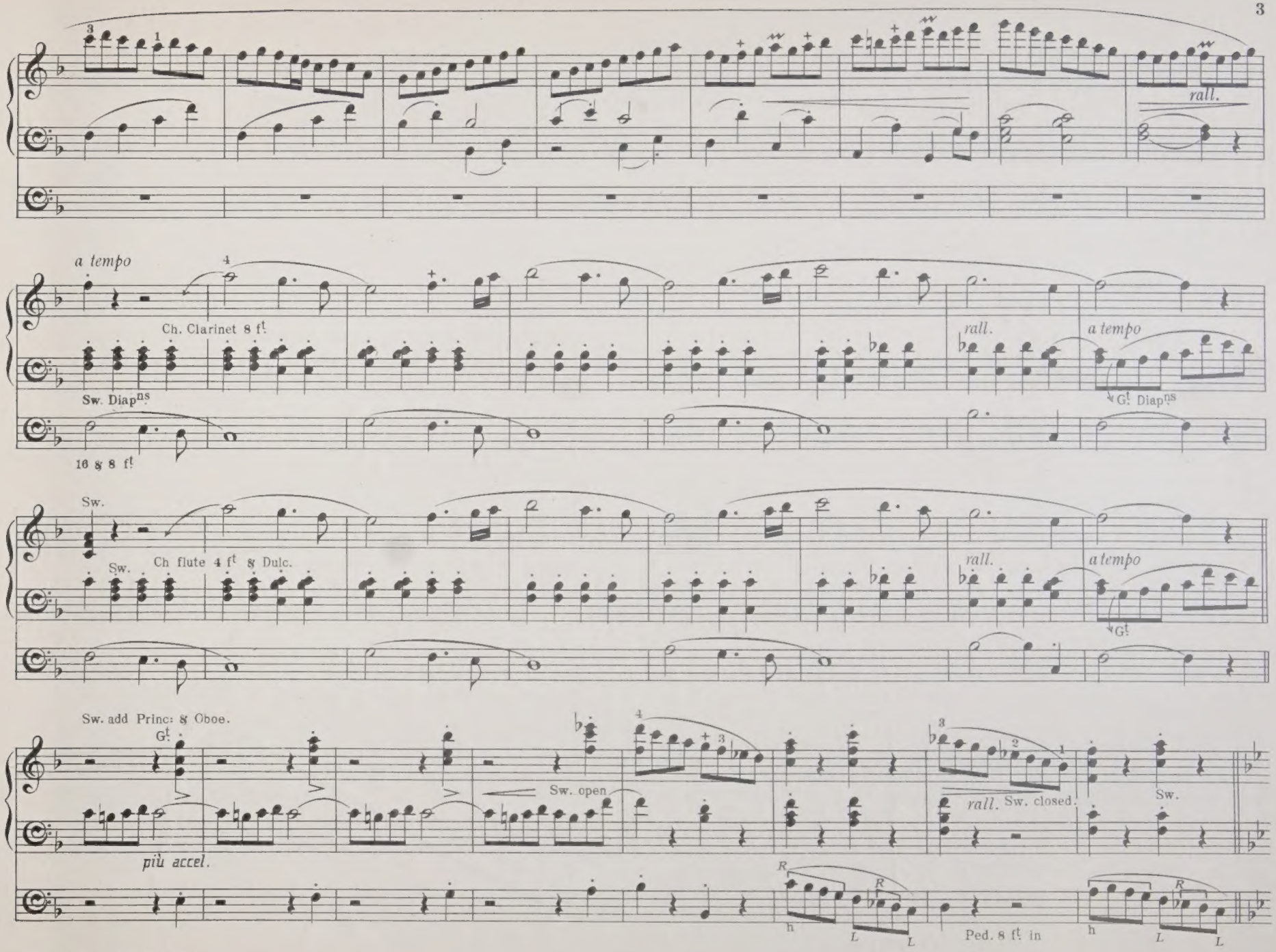
Arranged by
W. T. BELCHER, D. Mus. Oxon, F. C.O.



Poco animato.




rall.
Sw. Diapns
pp a tempo
p
Ped. coupled to Sw.
add Princ. & Oboe.
fz
dim.
p
Gt Diapn
Sw. Diapns
pp stop Diapn only
Dulciana Ch.
Sw.
p Ch.
pp Sw. Diapns
pp
tr
Stop Diapn only
Diapns


rall.
a tempo
Ch. Clarinet 8 ft
Sw. Diapns
16 & 8 ft
rall.
a tempo
G! Diapns
Sw.
Sw. Ch flute 4 ft & Dulc.
rall.
a tempo
G!
Sw. add Princ: & Oboe.
G!
Sw. open
rall. Sw. closed.
Sw.
più accel.
R
h
L
Ped. 8 ft in

POSTLUDE.

G! to Princ. coupled to Full Sw.
Ch. 8 8 4 f! Flutes.
Ped. 16 8 8 f! coupled to G!

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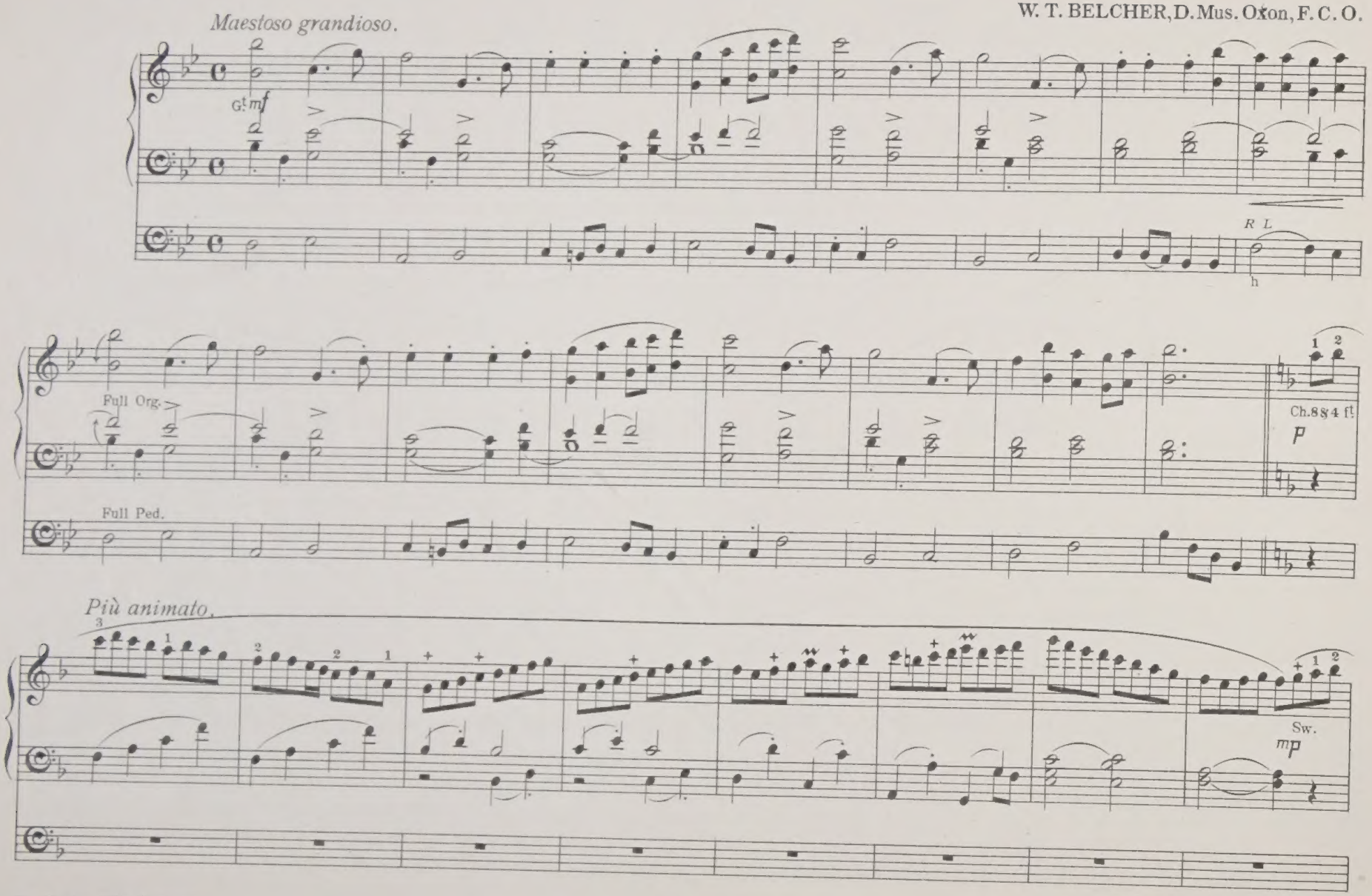
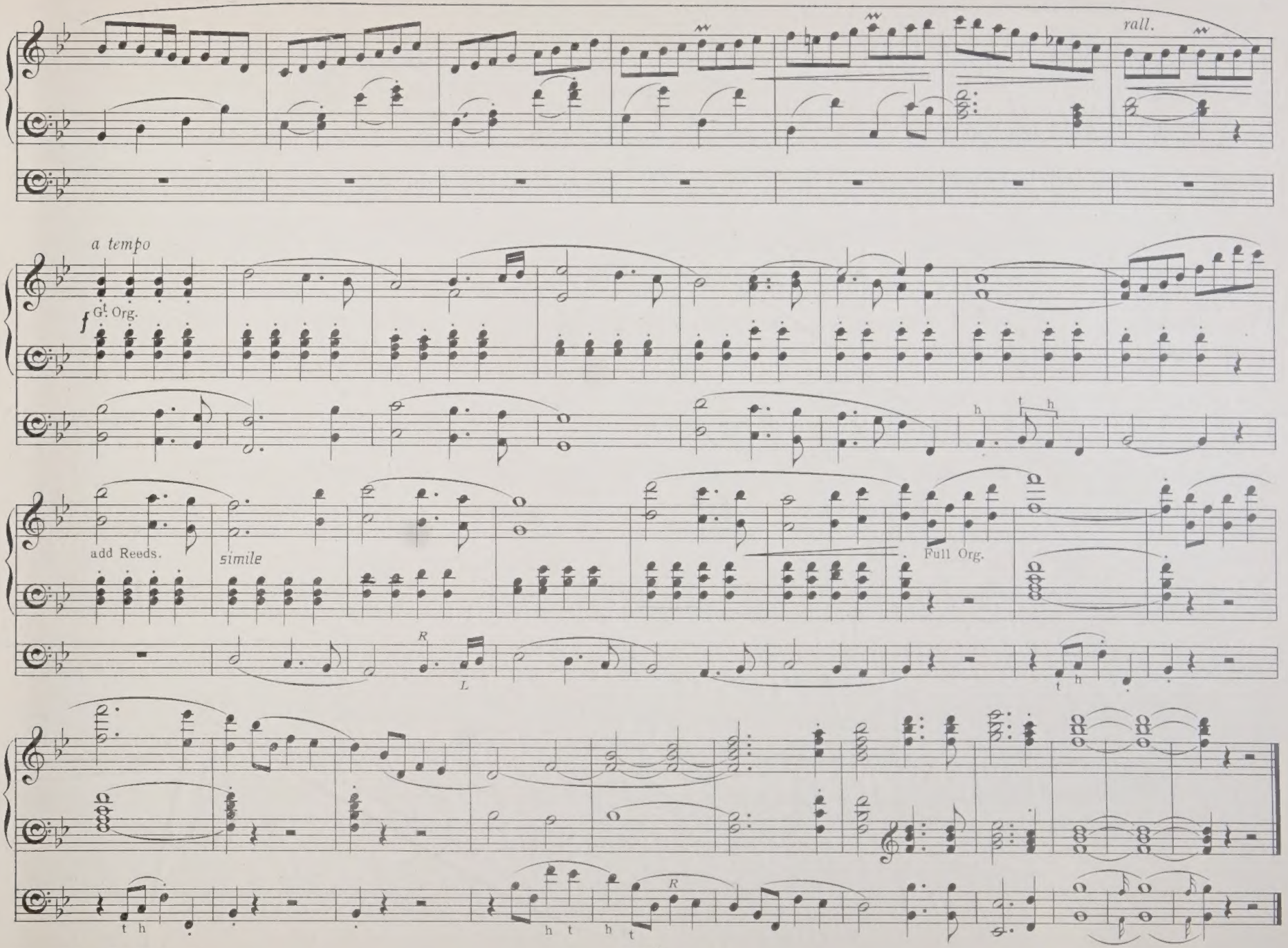
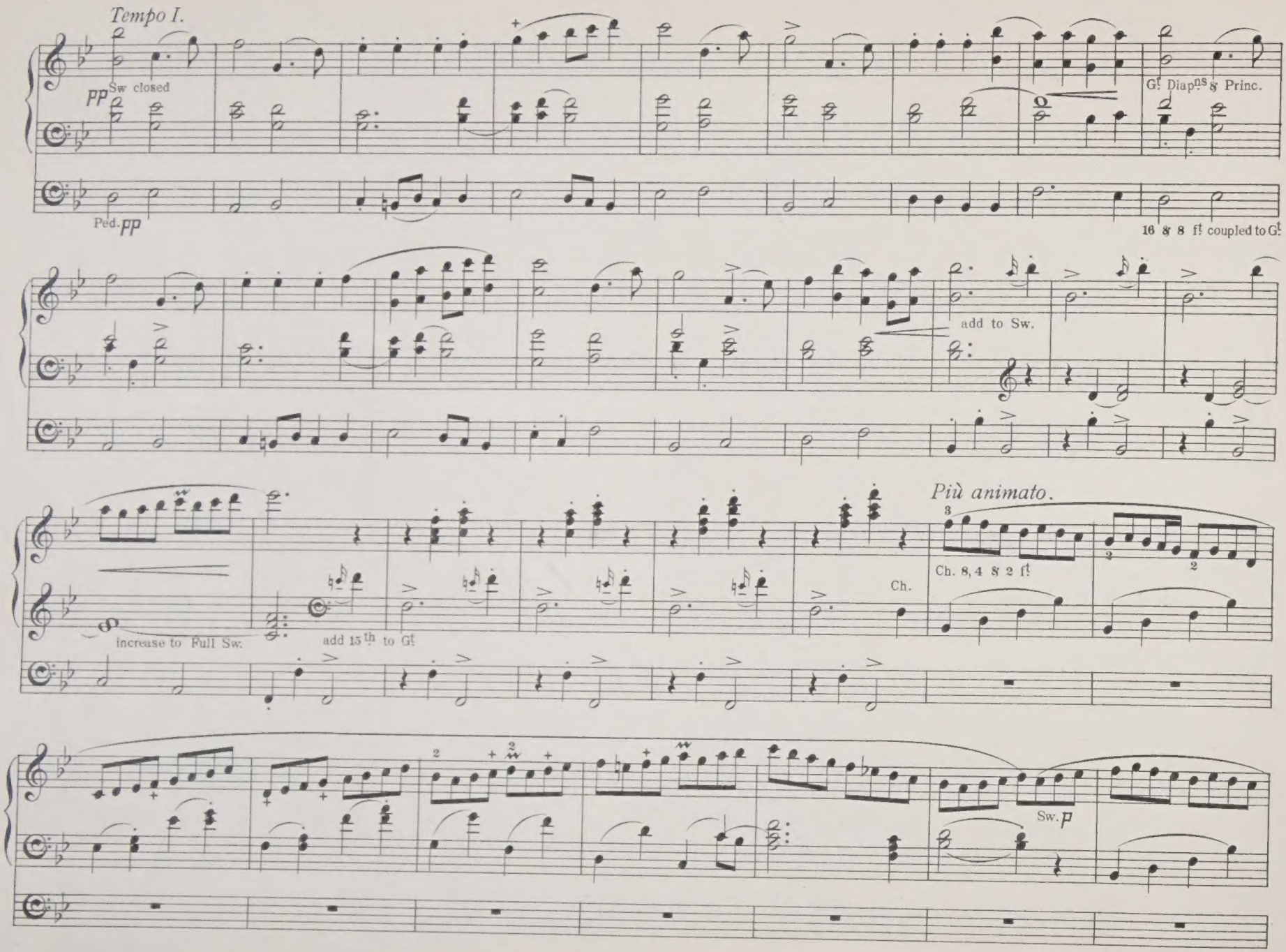
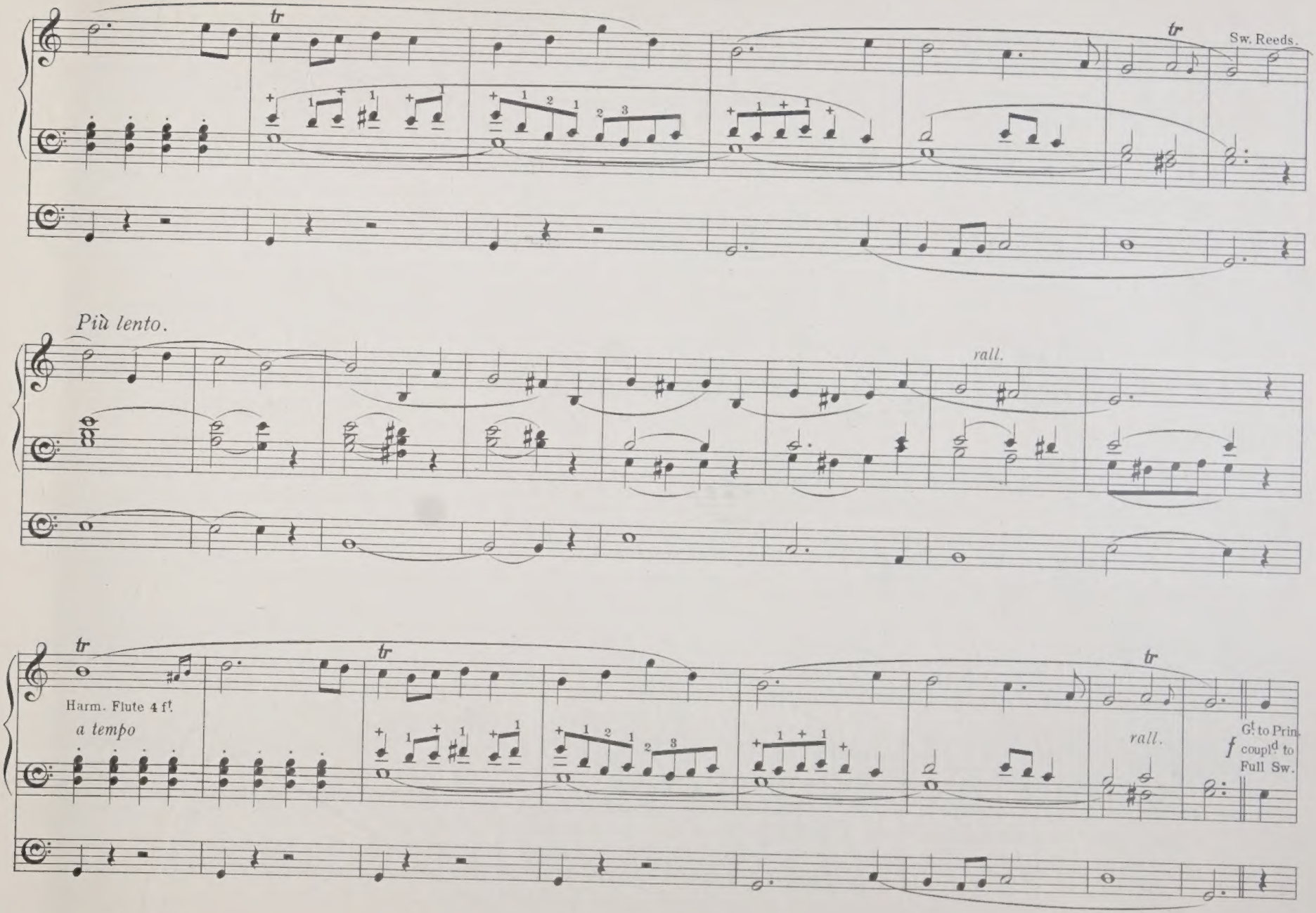



rall.
a tempo
f
Gt. Org.
add Reeds.
simile
Full Org.
R
L
t h
h t h t
R


Tempo I.
pp
Sw closed
Ped. pp
G! Diap.ns 8 Princ.
16 8 8 ft coupled to G!
add to Sw.
Più animato.
3
Ch. 8, 4 8 2 ft
Ch.
increase to Full Sw.
add 15th to G!
2
2
2
Sw. p

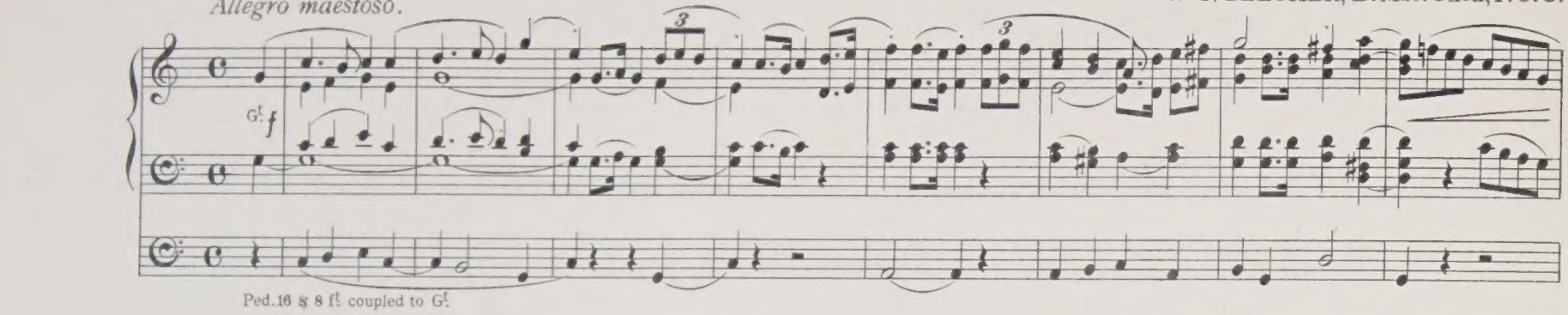

tr
tr
Sw. Reeds.
Più lento.
rall.
tr
tr
tr
Harm. Flute 4 ft.
a tempo
rall.
f
G.t to Prin.
coupl.d to
Full Sw.

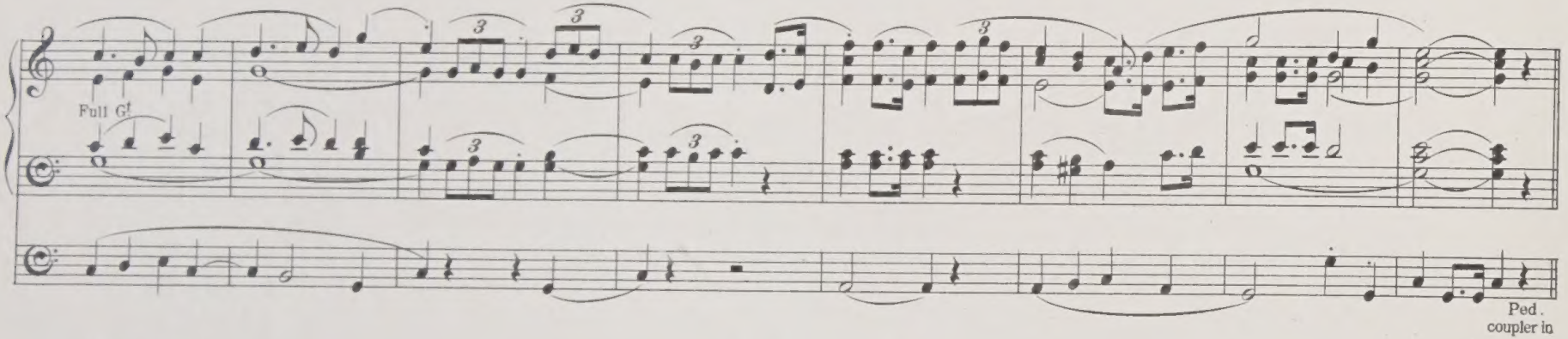
CONCLUDING VOLUNTARY.

Sw. Full Ch. Dulc. 8' stop Diap.
G! to Princ. coupled to Sw.

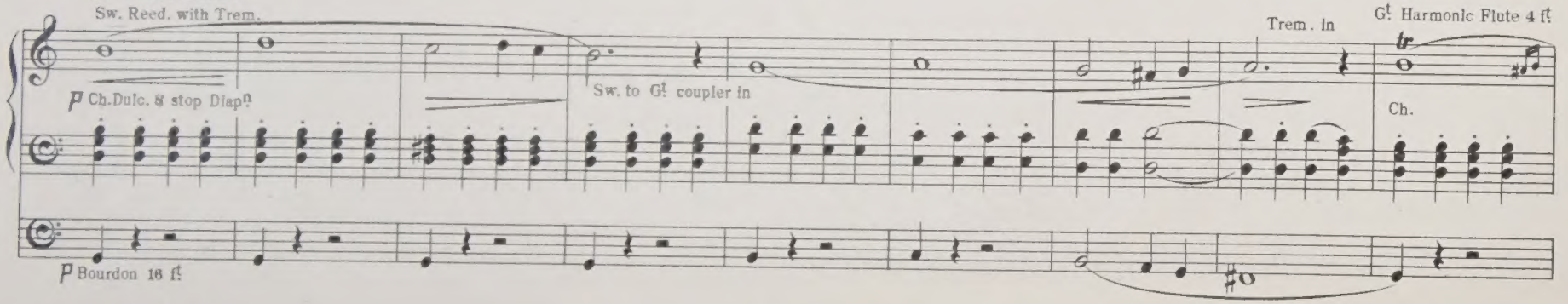
W. T. BELCHER, D. Mus. Oxon, F. C. O.

Allegro maestoso.





Più animato.



ORIGINAL COMPOSITIONS

FOR THE

Organ,

BY

J. BAPTISTE CALKIN.

Nº 1.	ANDANTE. (VARIED.)	1 . 0
2.	HOMMAGE À MOZART.	2 . 0
	CHORAL FUGUE.	
3.	MARCHE RELIGIEUSE.	2 . 0
	ALLEGRETTO.	
4.	ANDANTE ESPRESSIVO.	2 . 0
	ORGAN STUDY ON PLEYEL'S HYMN TUNE.	
	HOMMAGE À HAYDN.	
5.	ALLEGRETTO RELIGIOSO.	2 . 0
	MINUET AND TRIO.	
6.	FESTAL MARCH.	2 . 0
	HOMMAGE À MENDELSSOHN.	
Nº 7.	HARVEST THANKSGIVING MARCH.	1 . 6
	TWO-PART SONG WITHOUT WORDS.	
*8.	MINUETTO.	1 . 0
9.	ANDANTE CON MOTO. OP. 101	1 . 0
10.	FOR HOLY COMMUNION.	1 . 0

*From the Organist's Quarterly Journal.

Nº 1.

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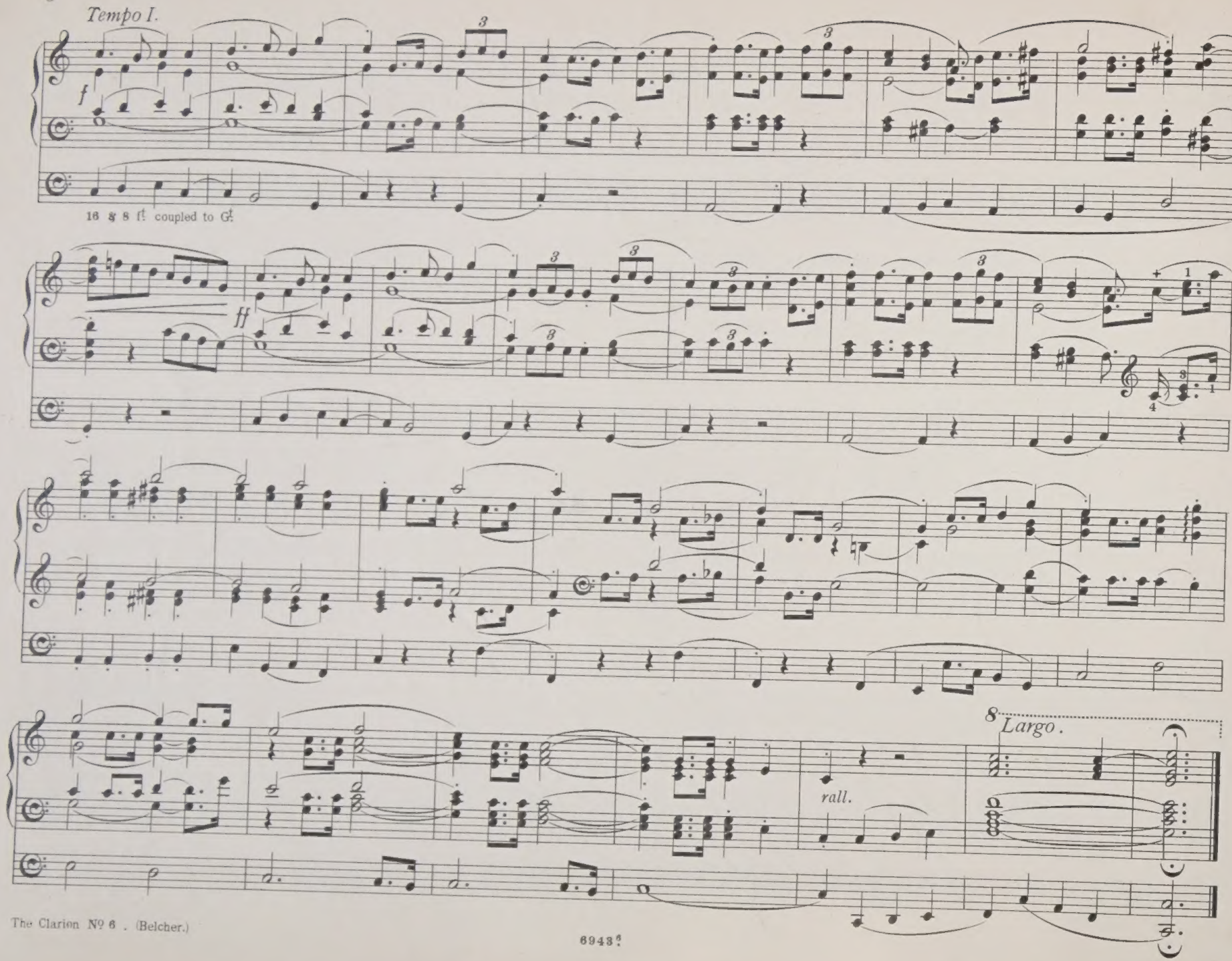
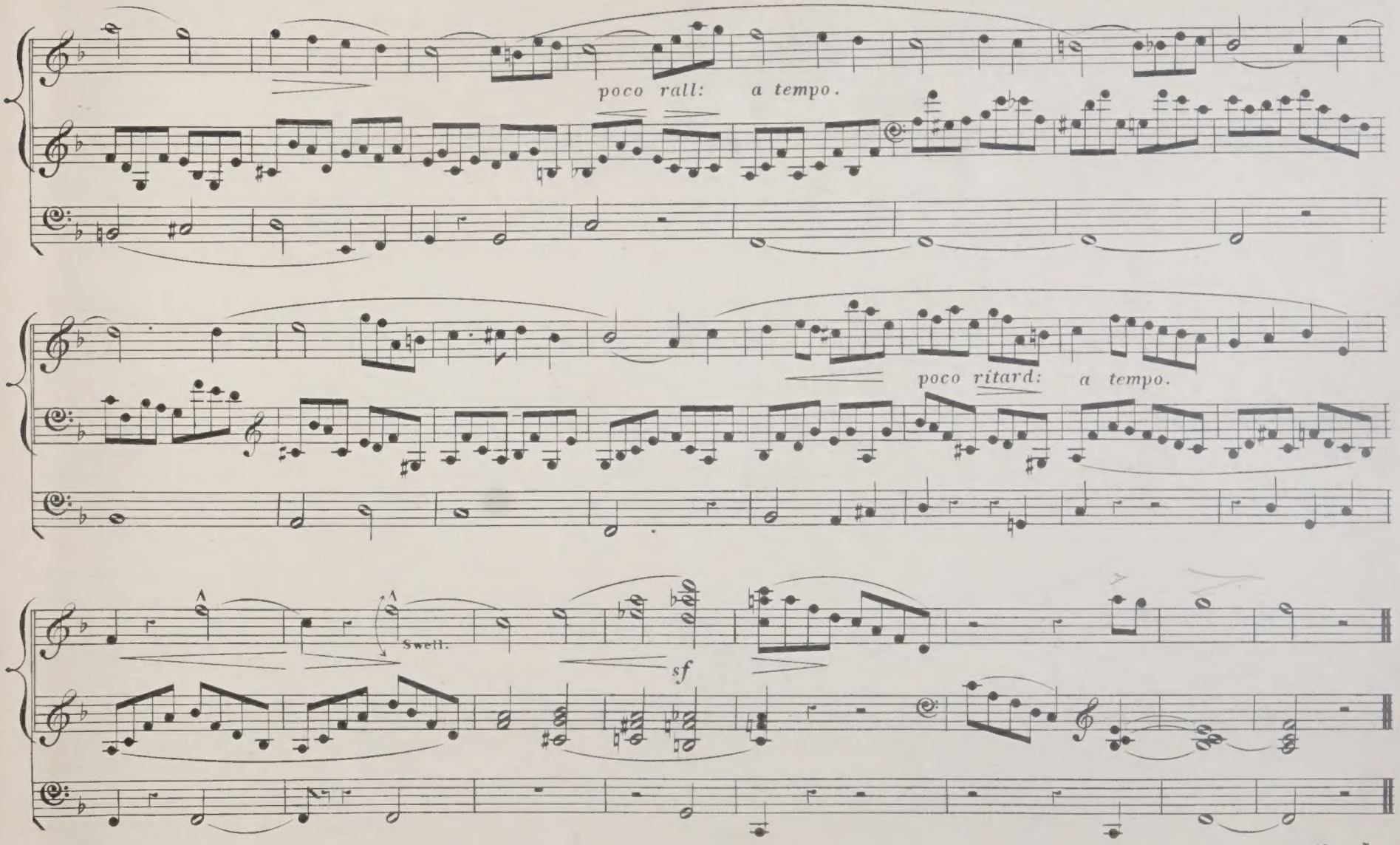

Tempo I.
f
16 8 8 ft coupled to Gt
ff
8
Largo.
rall.



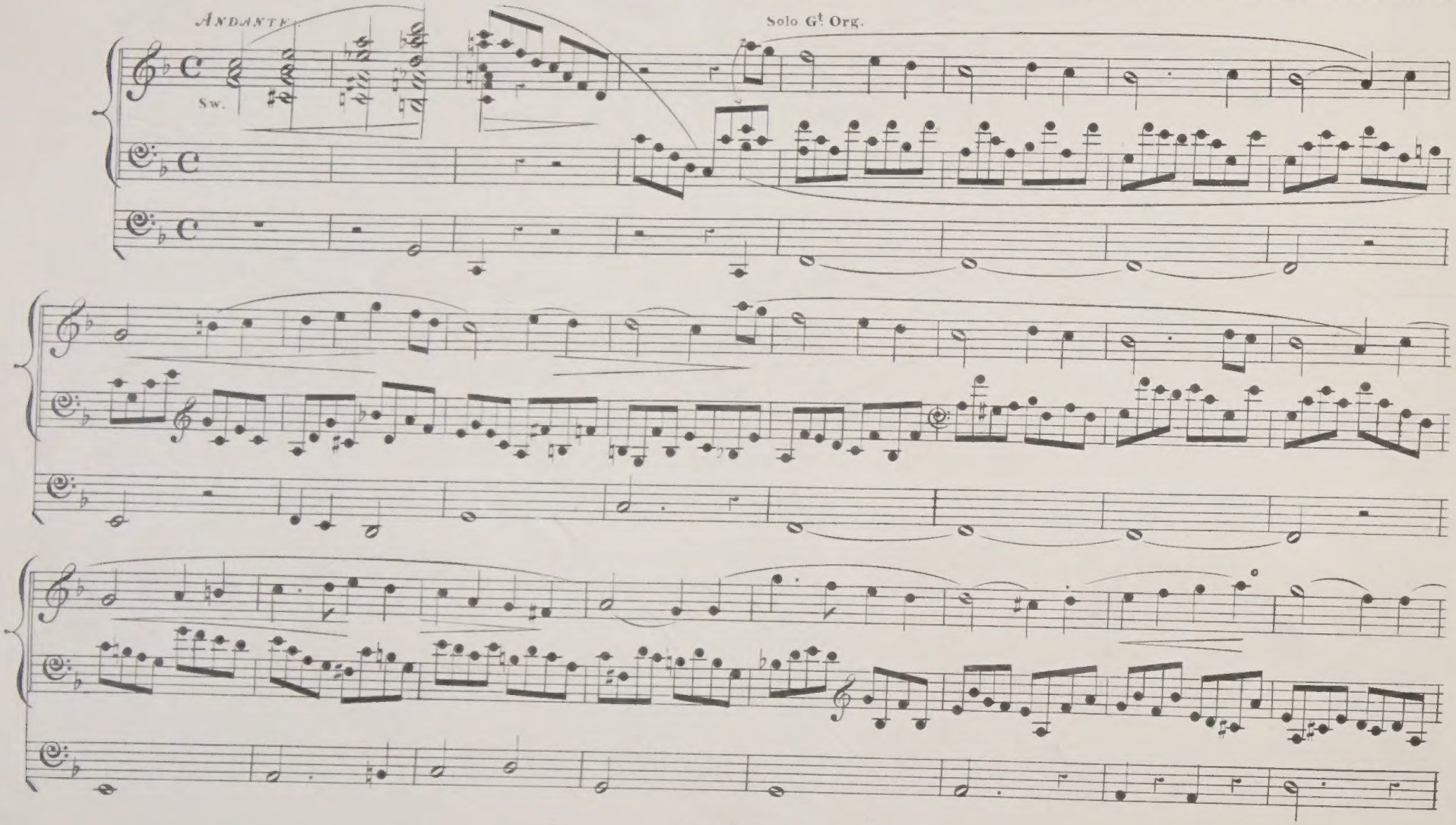
Segue Var: I.

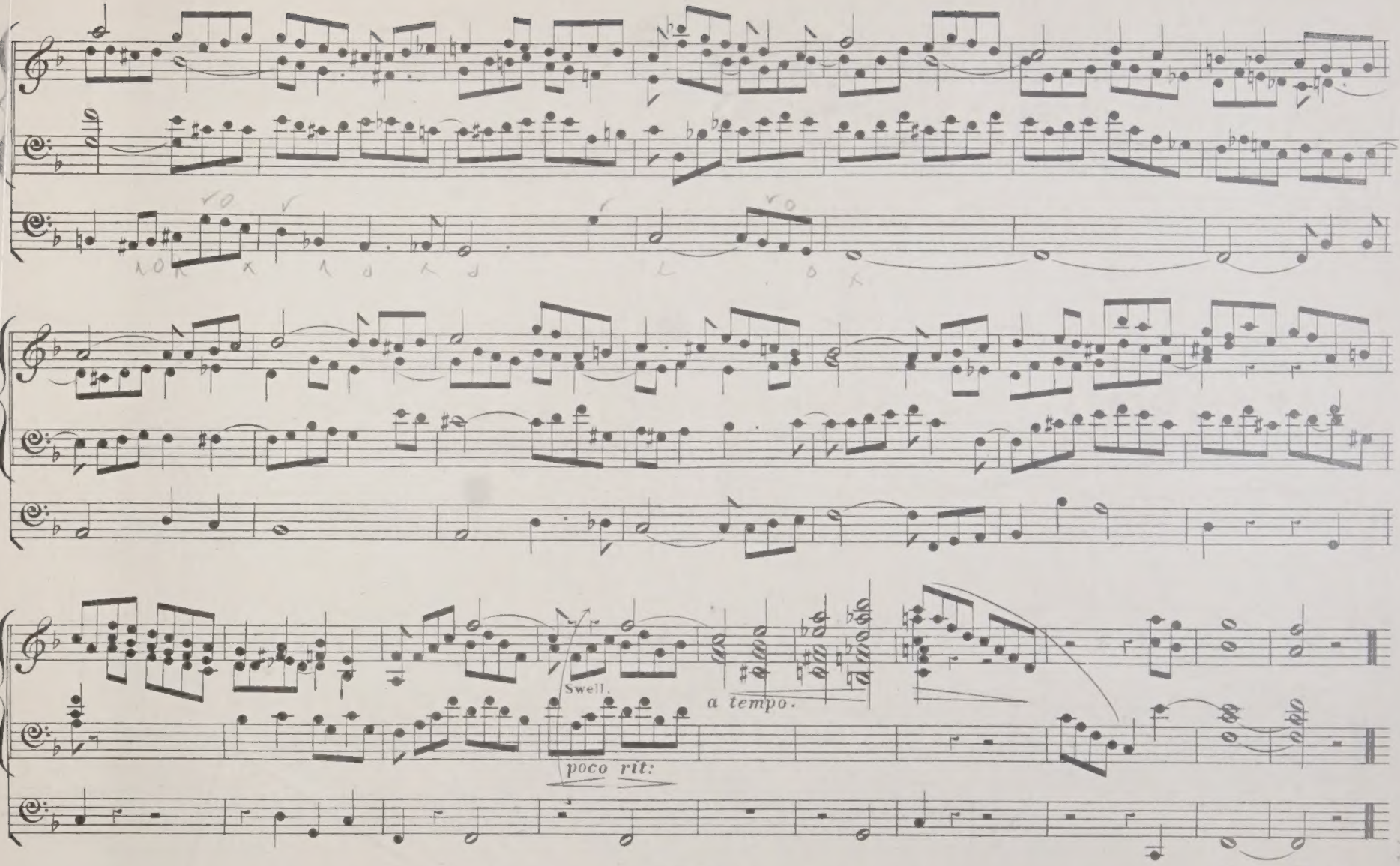
Swell Open Diap.....
Solo Gt Org. Dul. or St D. } coupled.
Ped coupled to Swell Senza 16 feet.

Andante.

COMPOSED AND DEDICATED TO HIS FRIEND
R. P. STEWART, MUS: DOC.

J. BAPTISTE CALKIN. OP: 52.



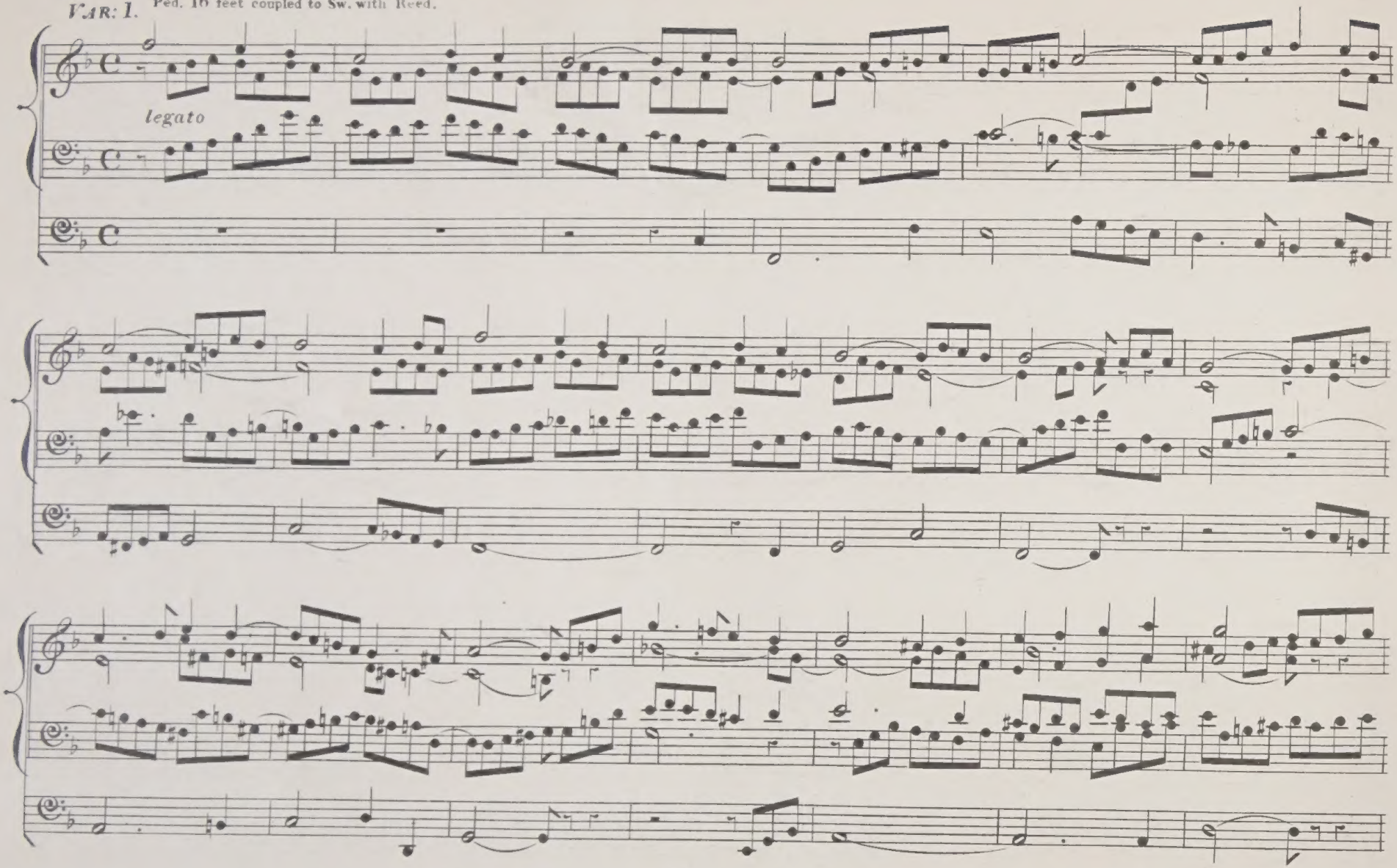


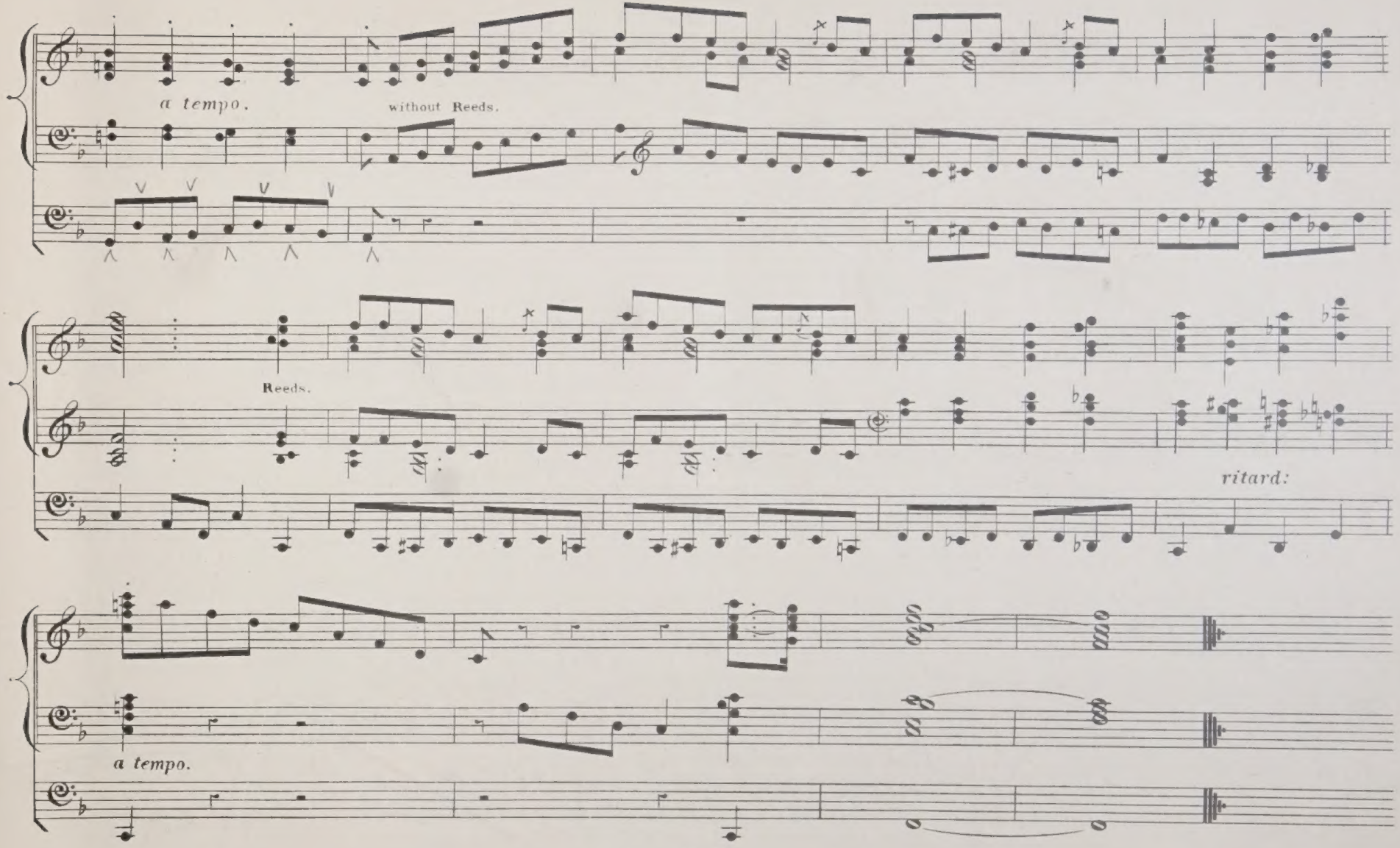
Segue Finale.

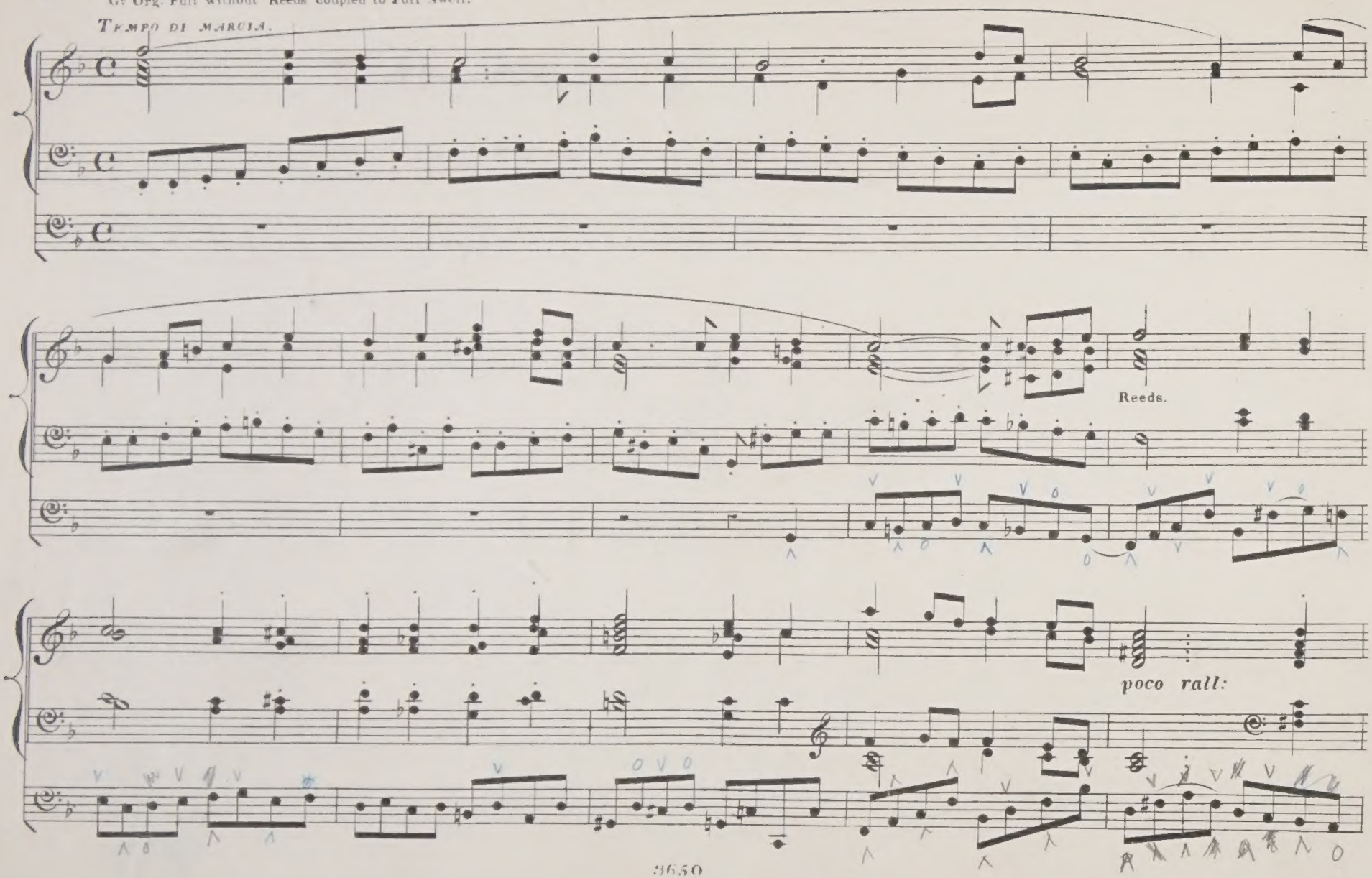
Gt Org. Stopt D.(or Dul) & Flute.
Ped. 16 feet coupled to Sw. with Reed.

VAR: 1.

legato




a tempo.
without Reeds.
Reeds.
ritard:
a tempo.


Gt Org. Full without Reeds coupled to Full Swell.
Tempo di Marcia.
Reeds.
poco rall:

Edward J. Hopkins Esq
with the Composer's
best regards

ORIGINAL COMPOSITIONS

FOR THE

Organ,

BY

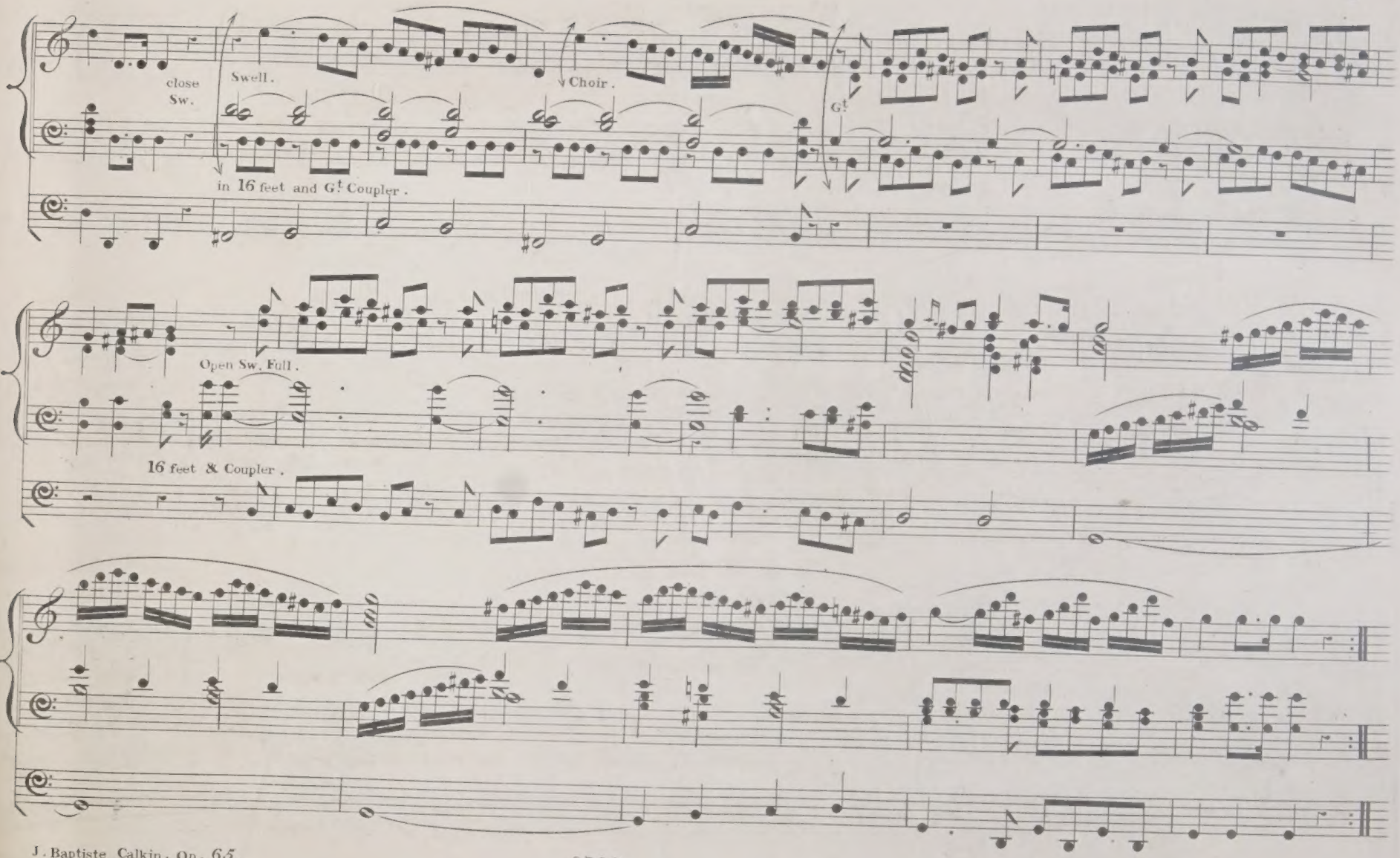
J. BAPTISTE CALKIN.

No 1.	ANDANTE, (VARIED.)	1 . 0
2.	HOMMAGE A MOZART.	2 . 0
	CHORAL FUGUE.	
3.	MARCHE RELIGIEUSE.	2 . 0
	ALLEGRETTO.	
4.	ANDANTE ESPRESSIVO.	2 . 0
	ORGAN STUDY ON PLEYEL'S HYMN TUNE.	
	HOMMAGE A HAYDN.	

No. 2

Reduced Price 2/

London Sacred Music Warehouse,
NOVELLO, EWER & Co.
Music Sellers (by Appointment) to Her Majesty,
1, Berners Street, W. & 35, Poultry, E.C.


close Sw.
Swell.
Choir.
G!
in 16 feet and G! Coupler.
Open Sw. Full.
16 feet & Coupler.

Swell (Open) Diap, Prin. Coupled to Great.
Great Org. Diap. Prin.
Choir Cremona.
Ped 16 feet coupled to Great Org, and Sw.

Hommage à Mozart.

MORCEAU SYMPHONIC.

J. BAPTISTE CALKIN. OP. 65.

ALLEGRO CON SPIRITO.

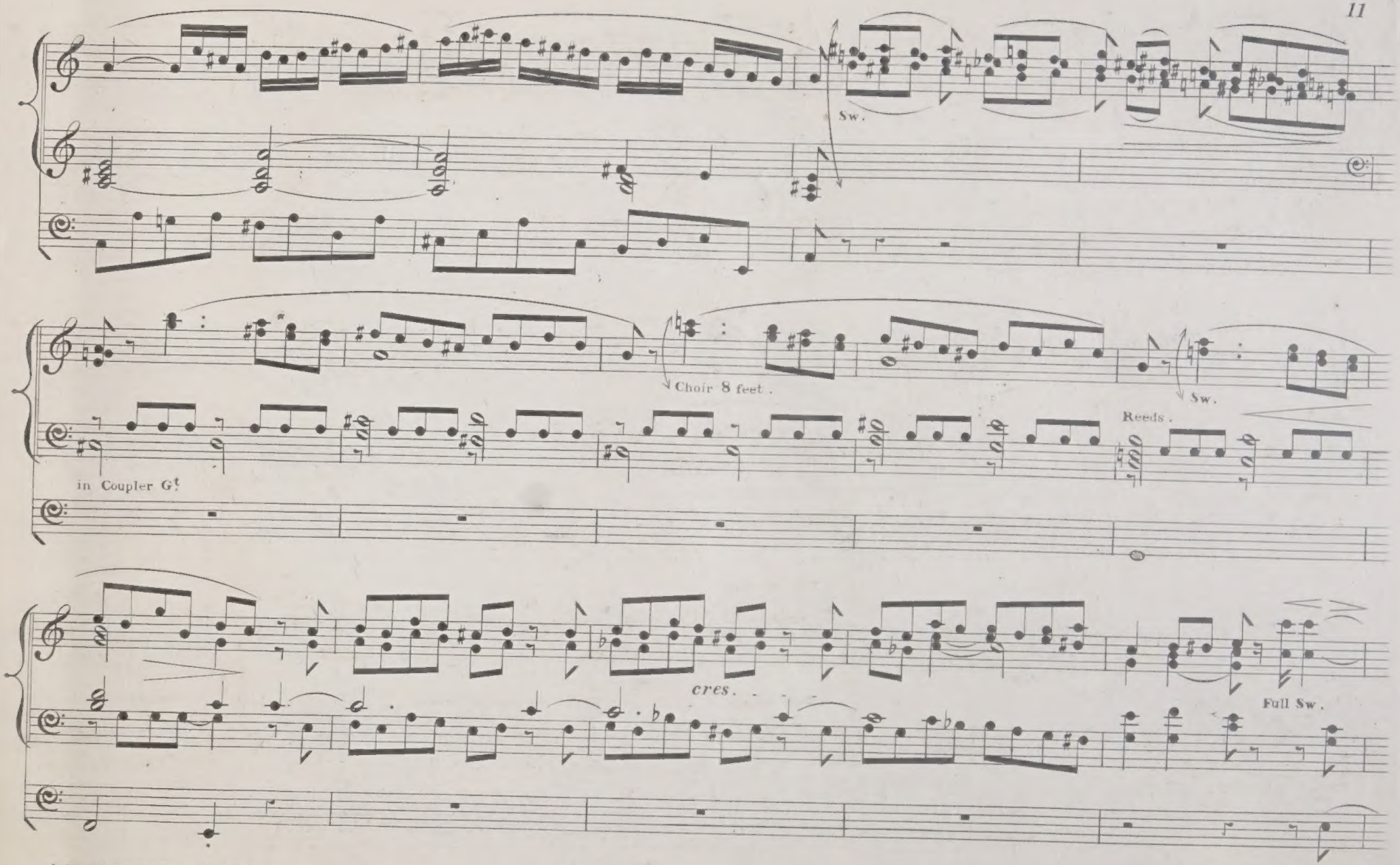
♩=132.

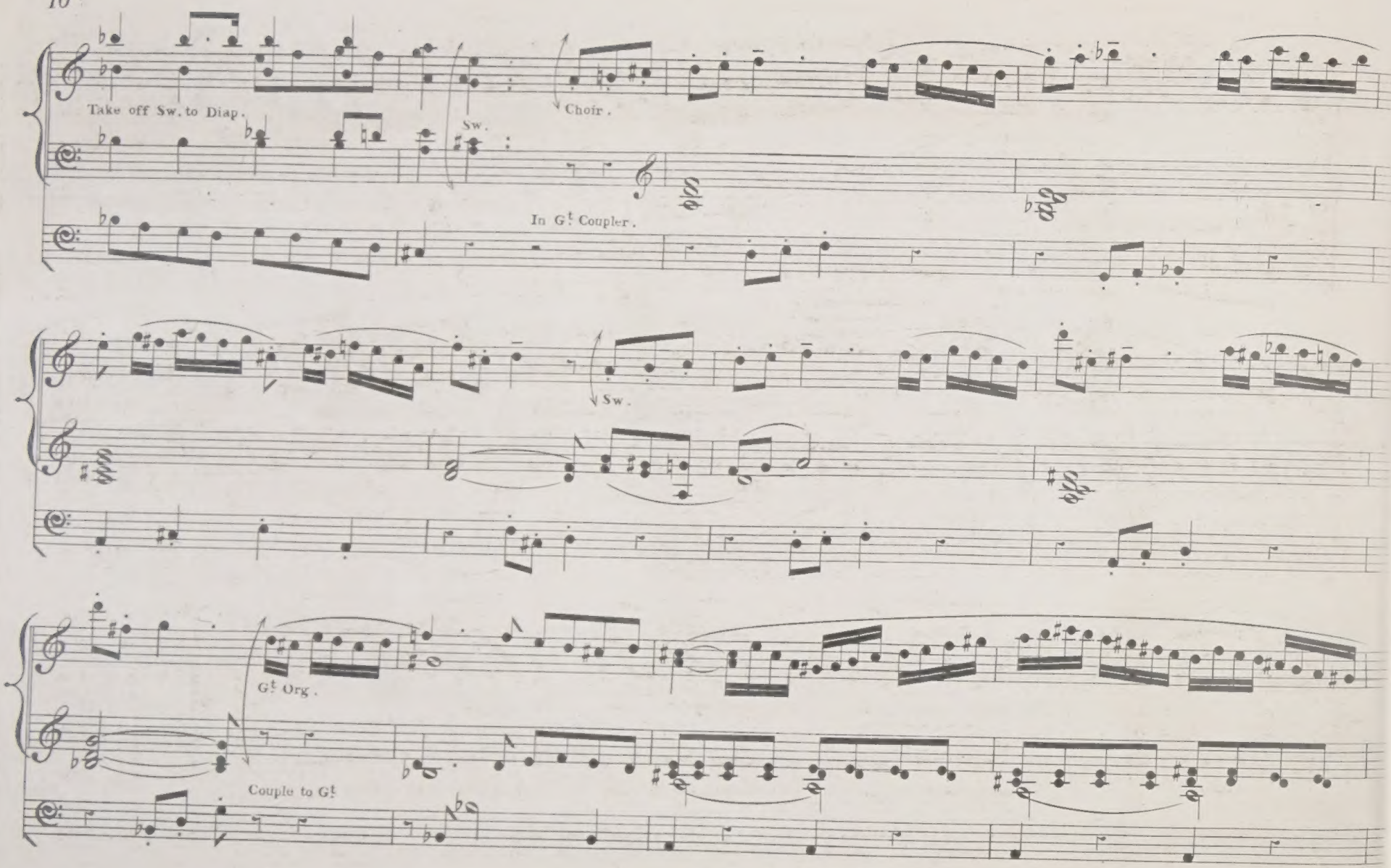
Great Org.

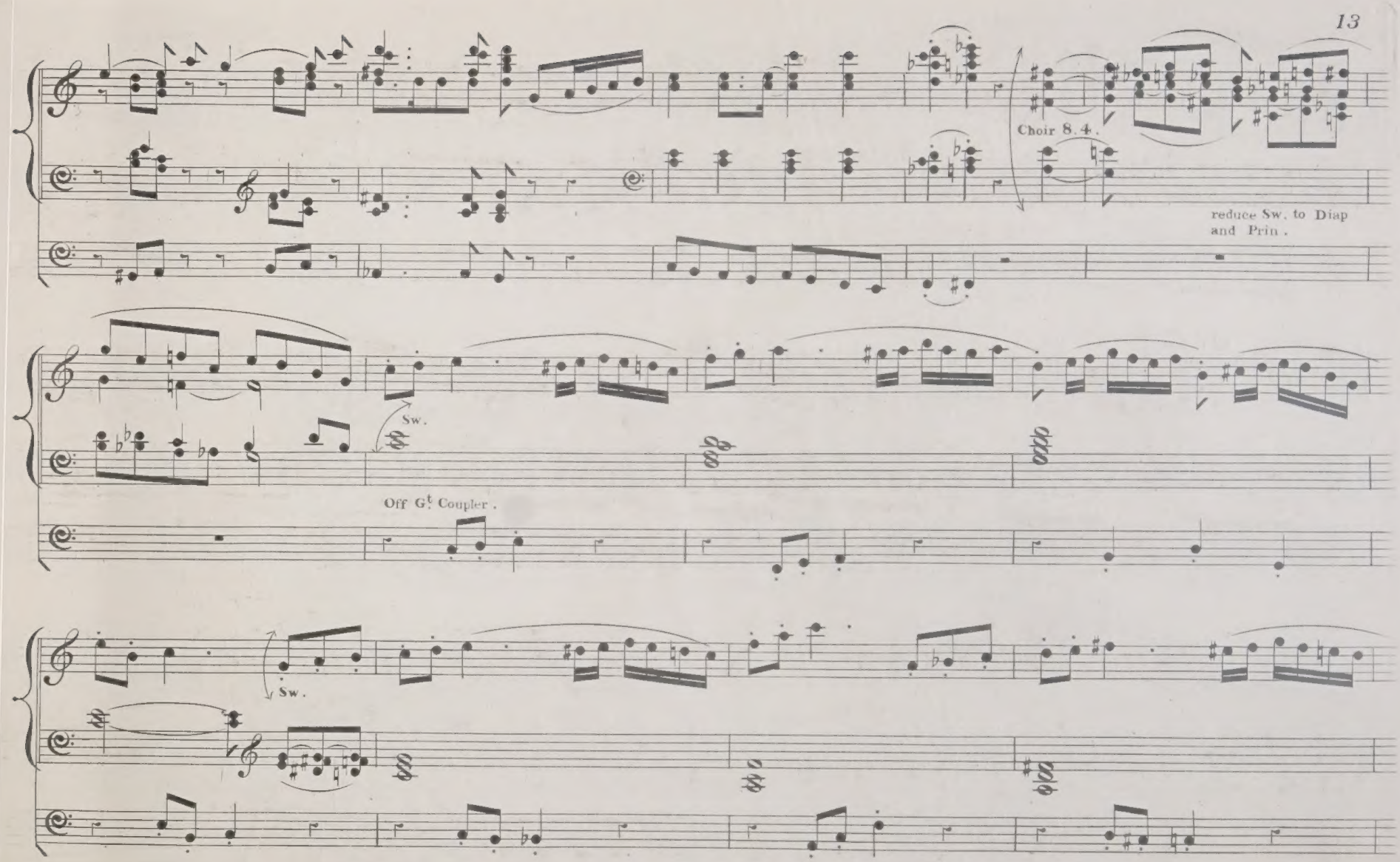
L.H.

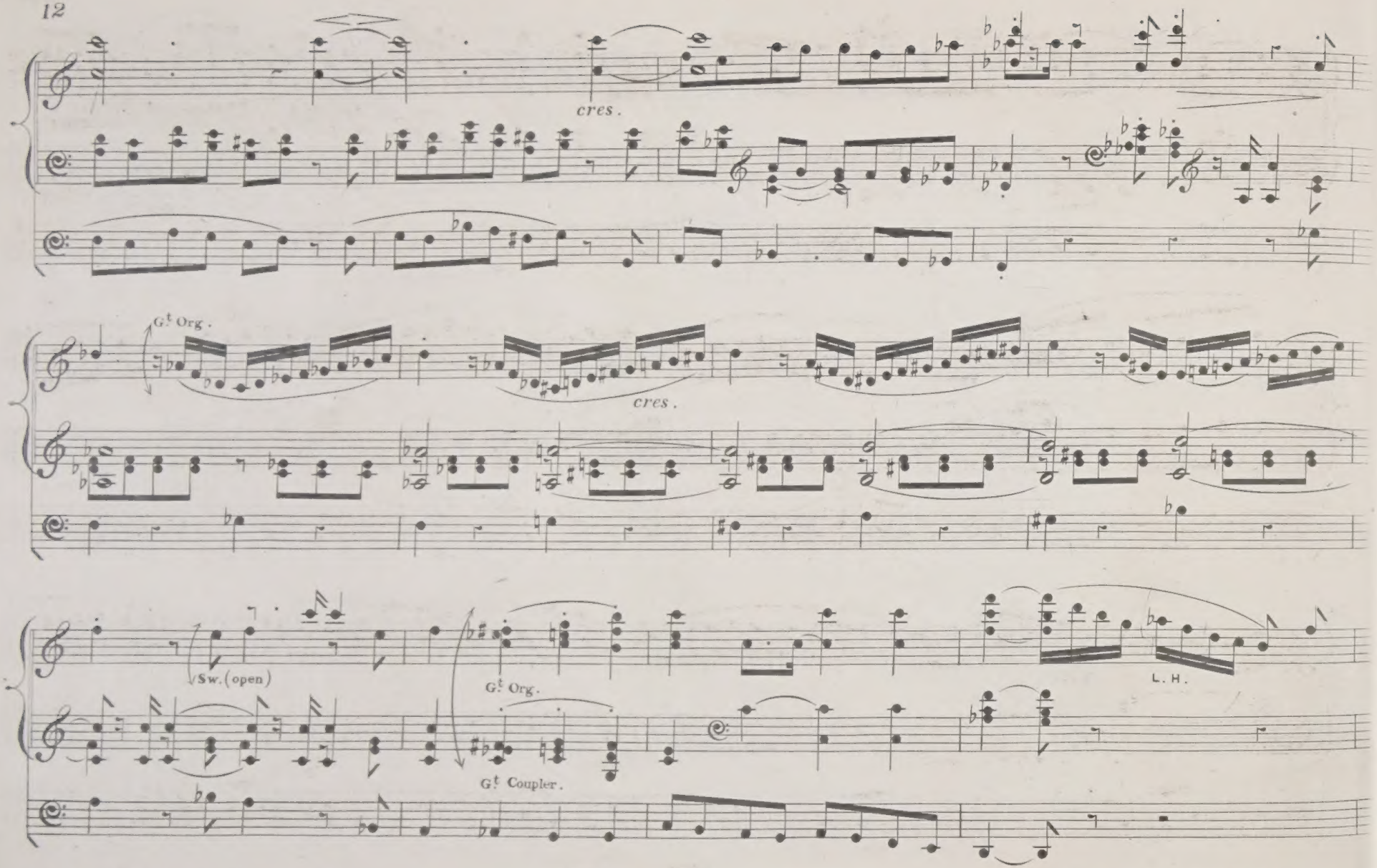
Sw.

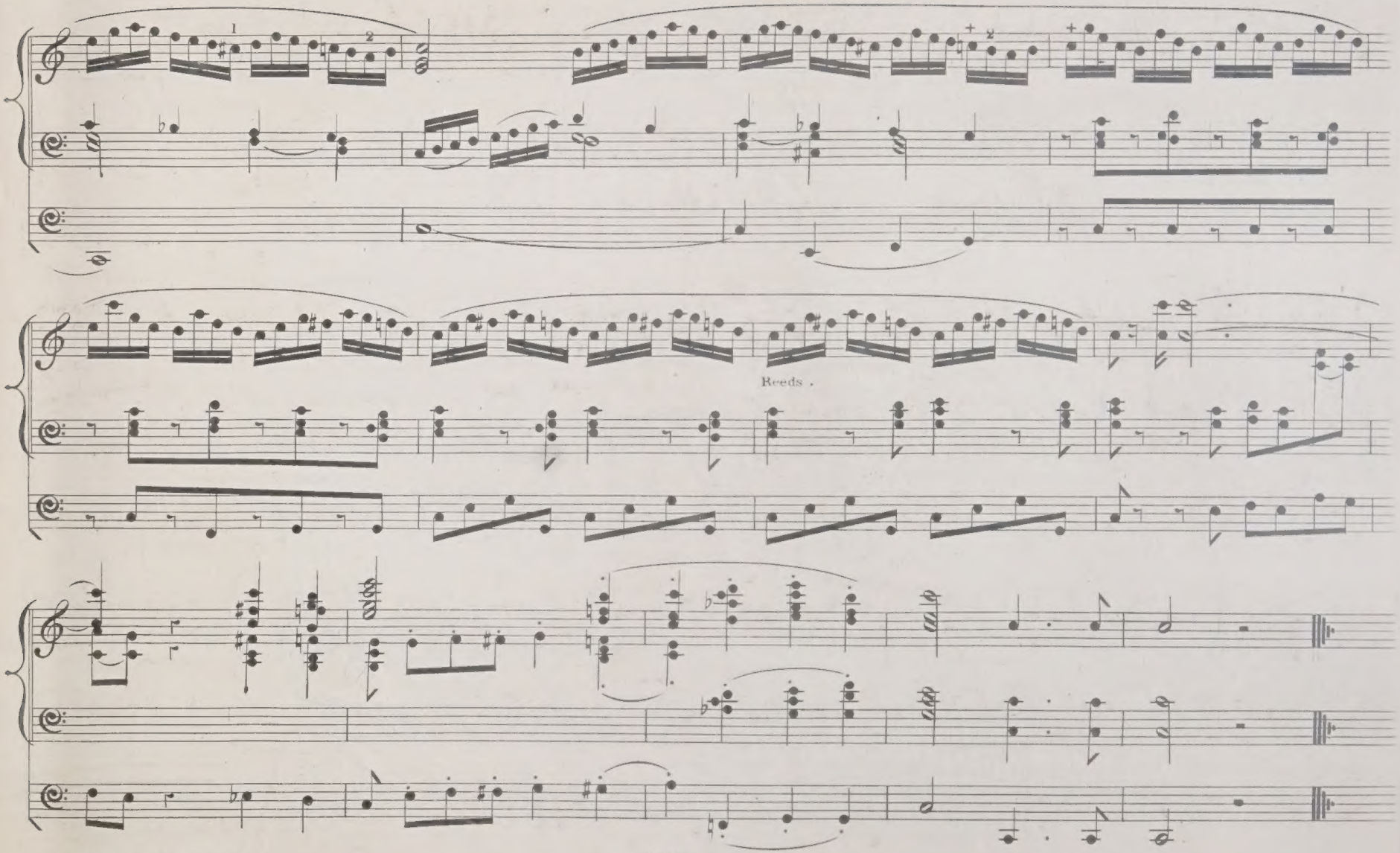
G!

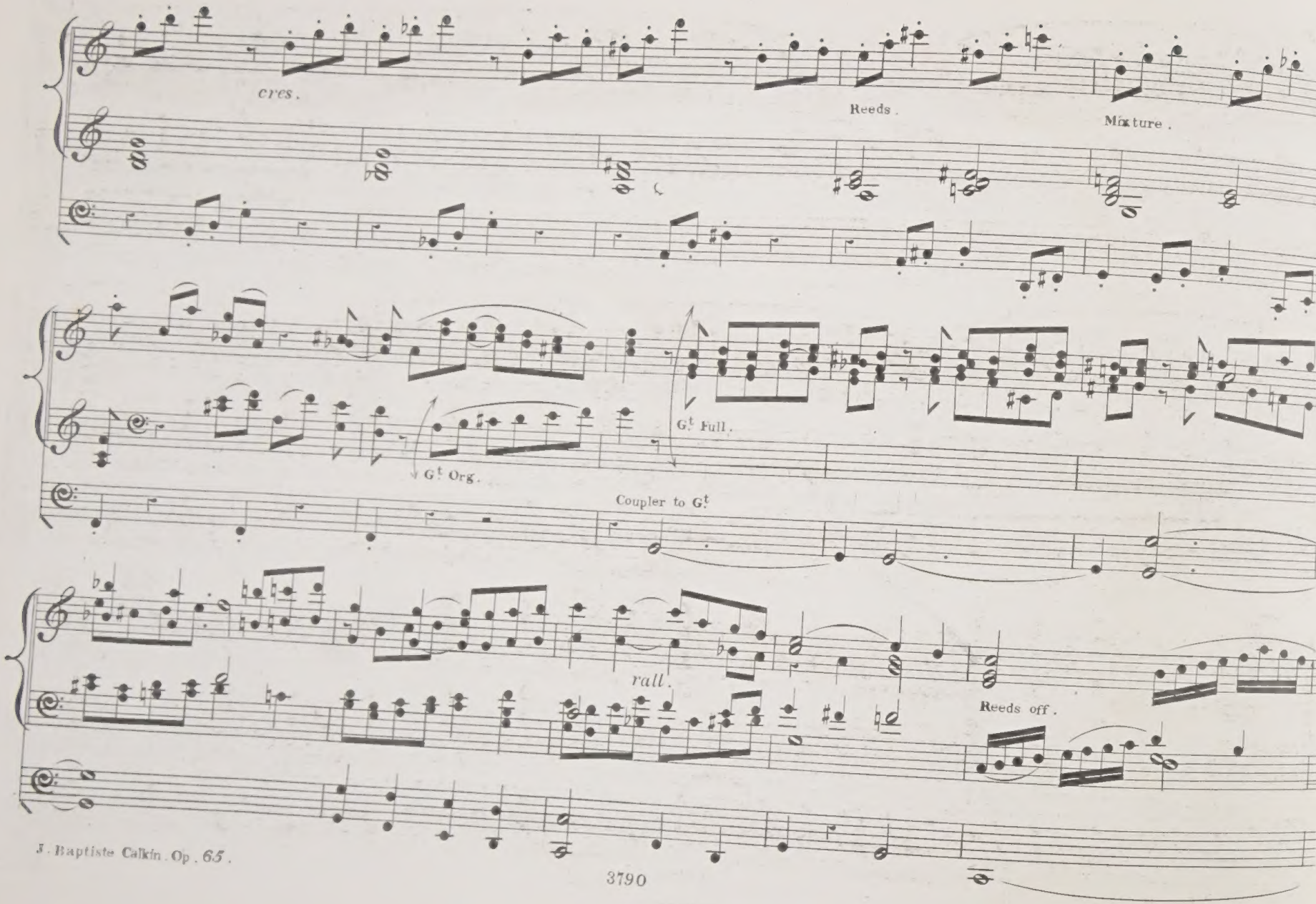

Sw.
Choir 8 feet.
Sw.
Reeds.
in Coupler G!
cres.
Full Sw.

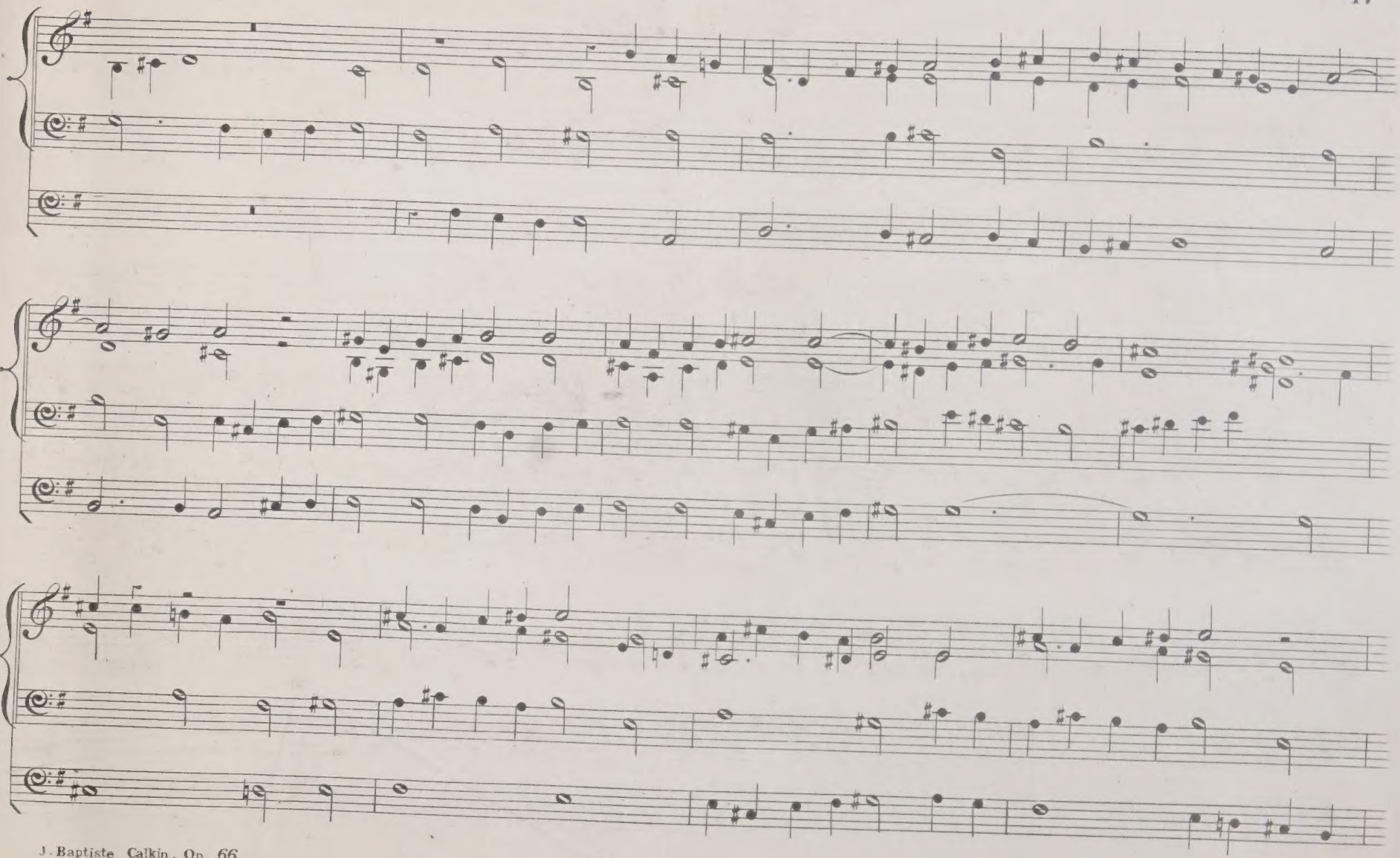

Take off Sw. to Diap.
Sw.
Choir.
In G^t Coupler.
Sw.
G^t Org.
Couple to G^t


Choir 8. 4.
reduce Sw. to Diap and Prin.
Sw.
Off G.t Coupler.
Sw.


cres.
G.t Org.
cres.
Sw.(open)
G.t Org.
G.t Coupler.
L. H.


1
2
Reeds .

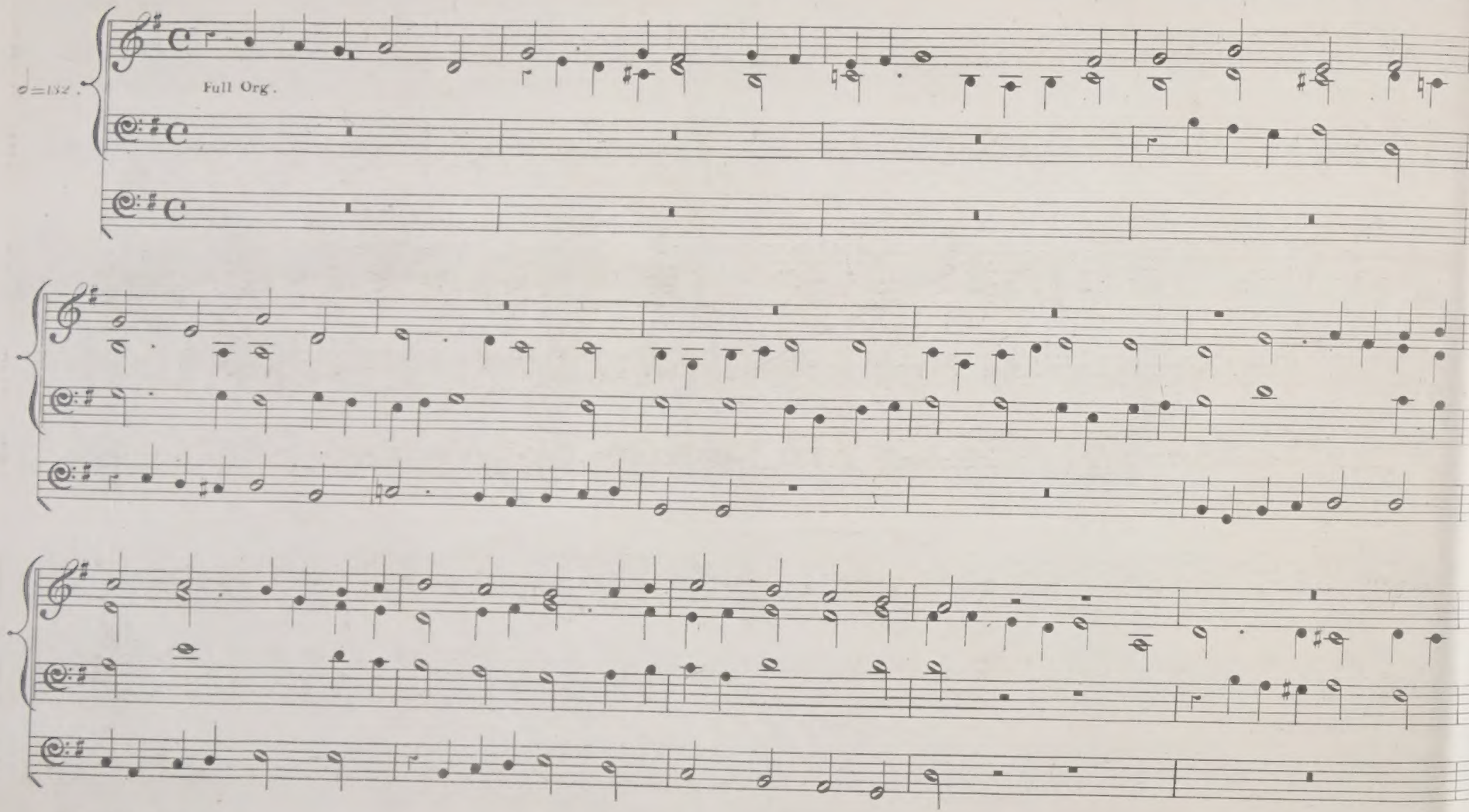

cres.
Reeds.
Mixture.
G.t Full.
G.t Org.
Coupler to G.t
rall.
Reeds off.



Choral Fugue.

Allegro giusto.

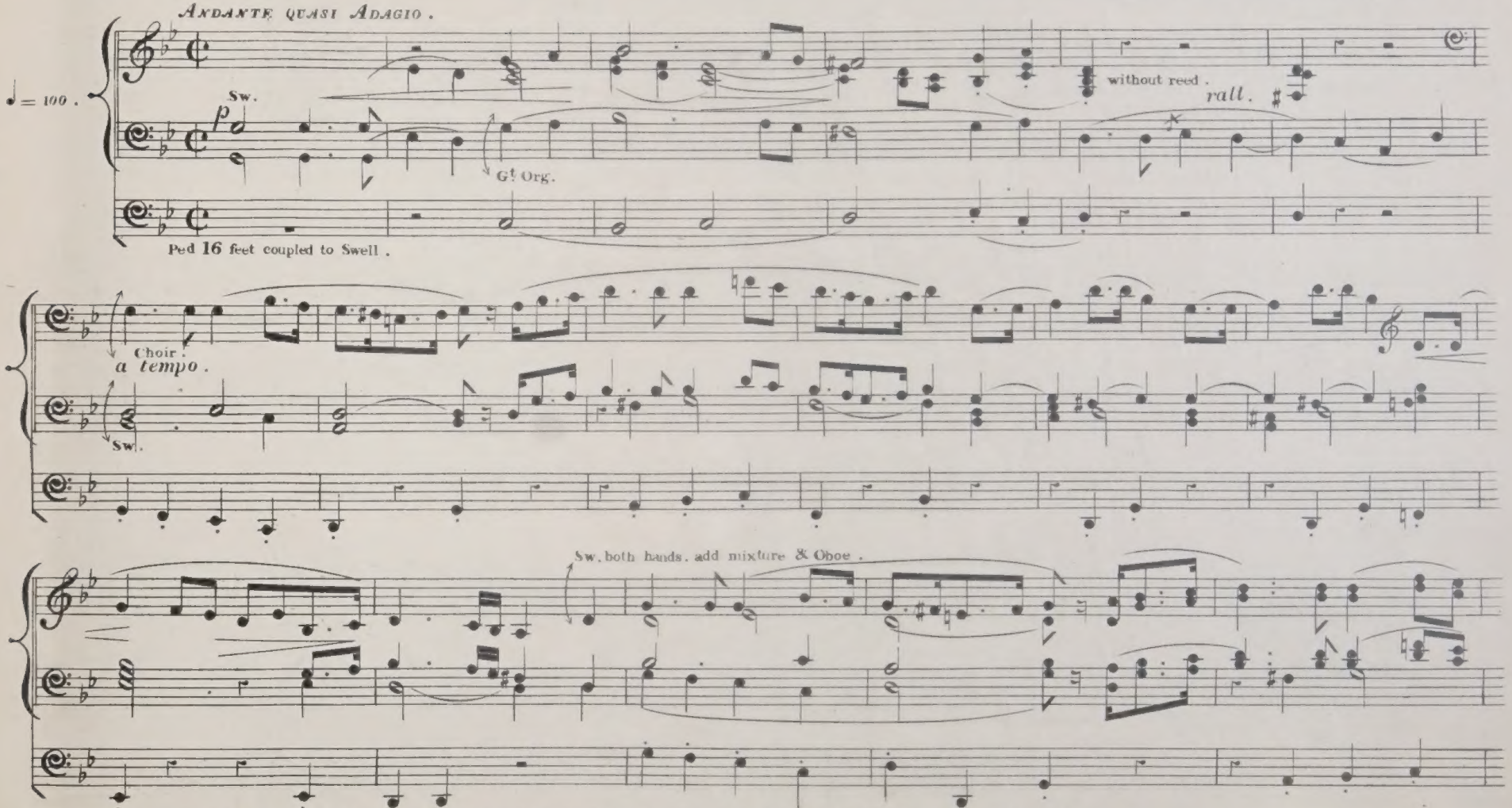
J. BAPTISTE CALKIN. OP: 66.



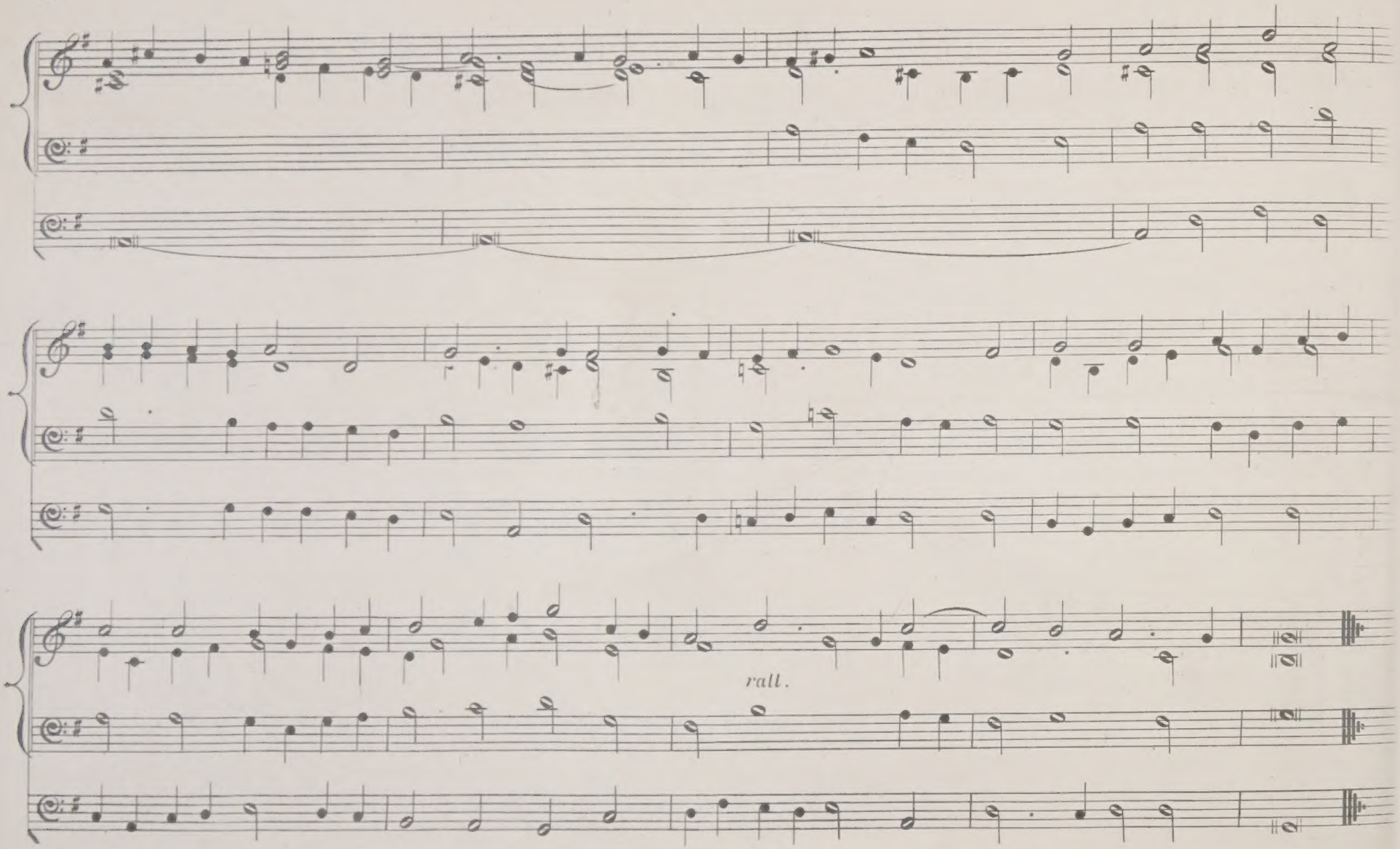
Marche Religieuse.

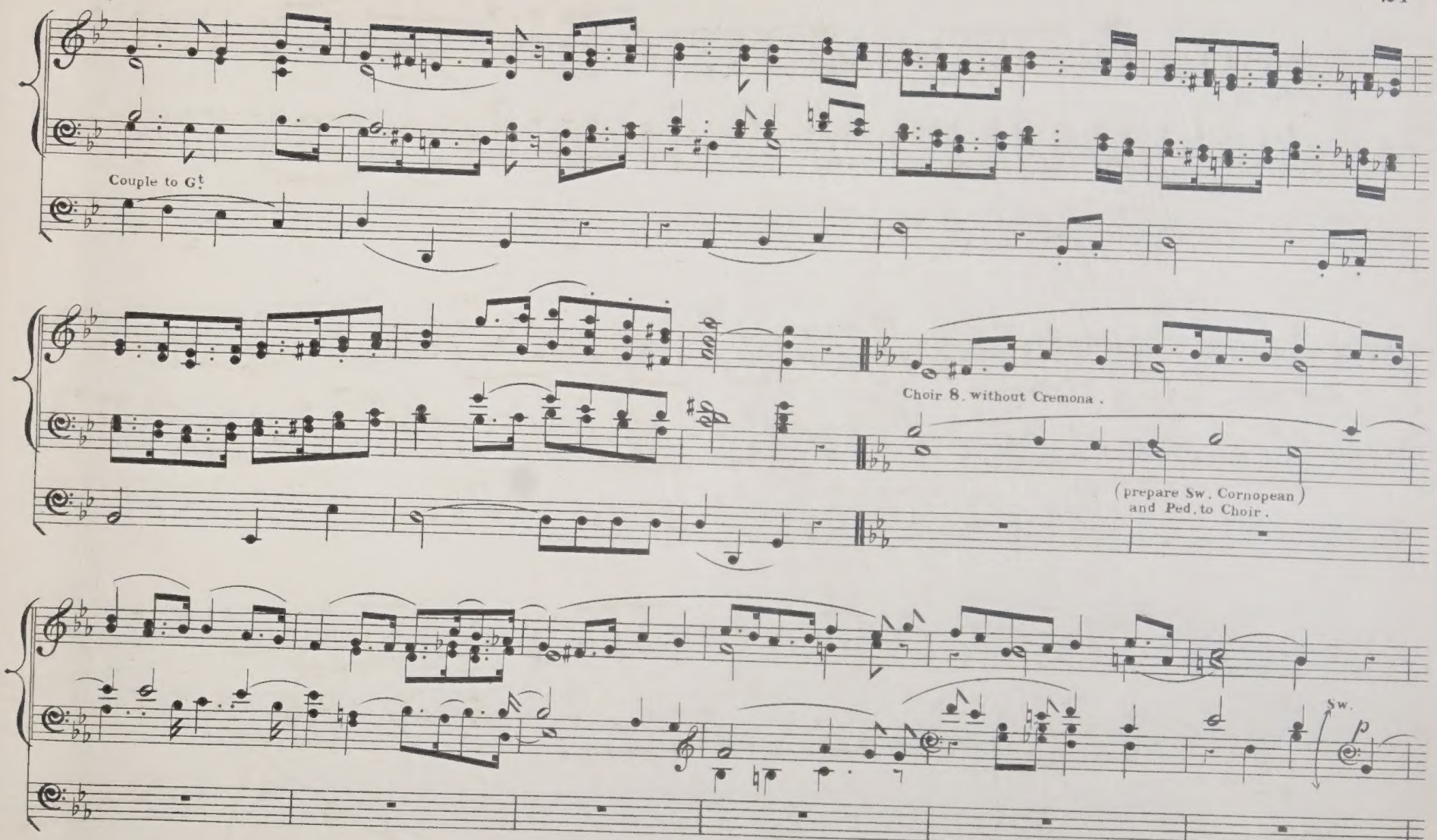
DEDICATED TO HIS FRIEND
THOMAS MELLISH
BY
J. BAPTISTE CALKIN. OP. 61.

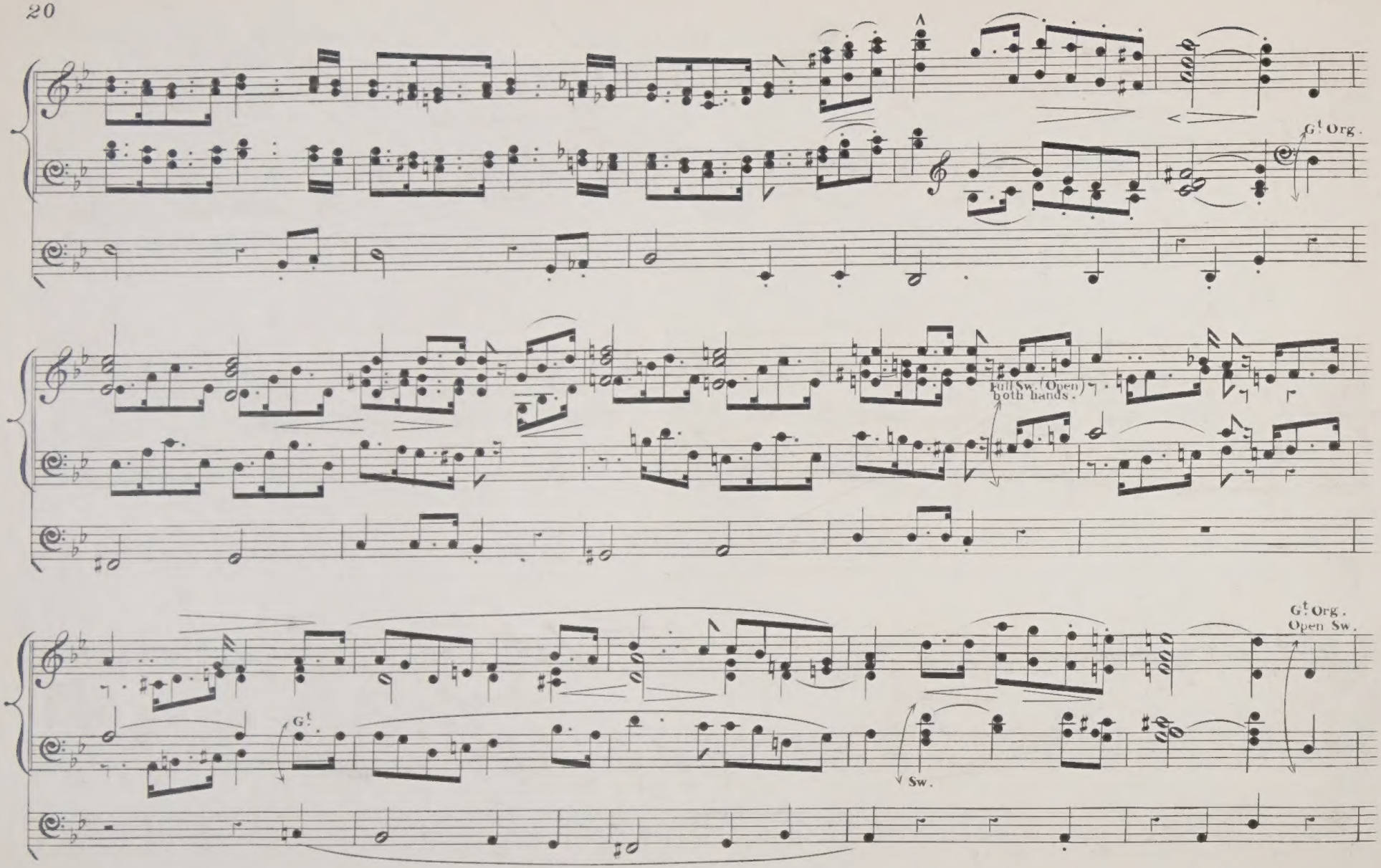
Swell, Diap; Principal and Oboe, coupled to G! Org. Open Diap.
Choir, Viol di Gamba & Cremona.

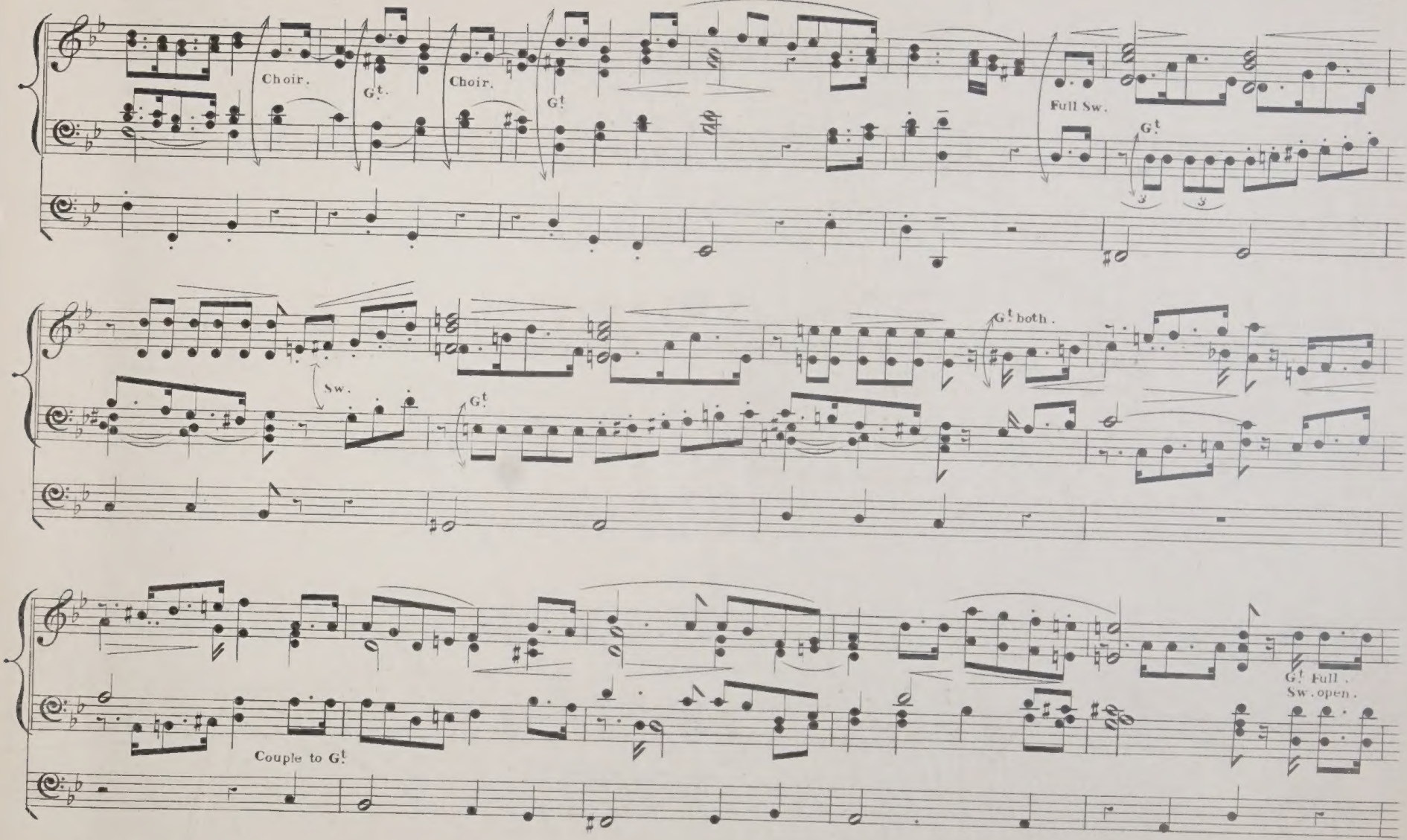


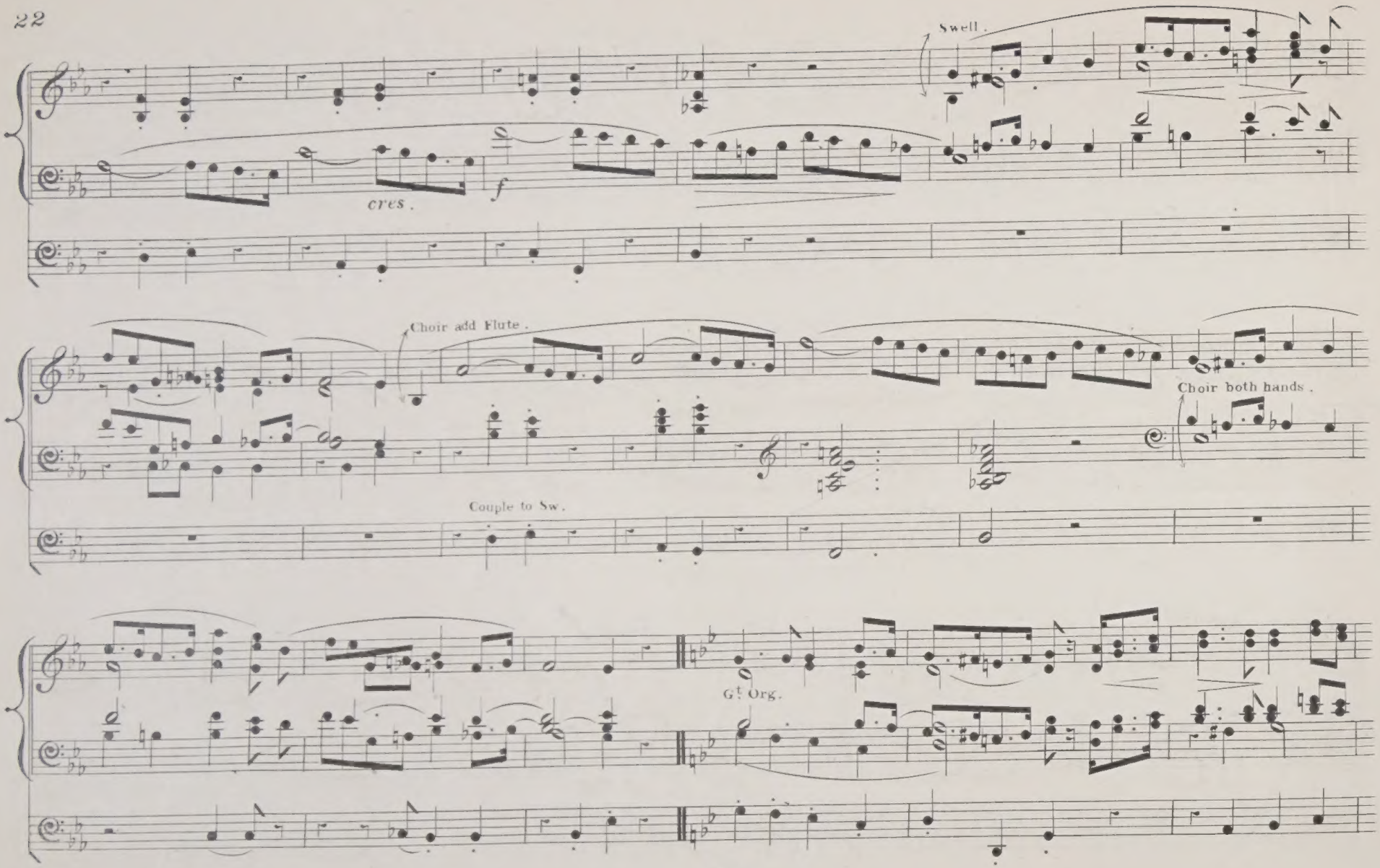
☞ An arrangement of the above as Duet for Pianoforte may be had of Mess!s Lamborn Cock, Addison & Co! New Bond S!

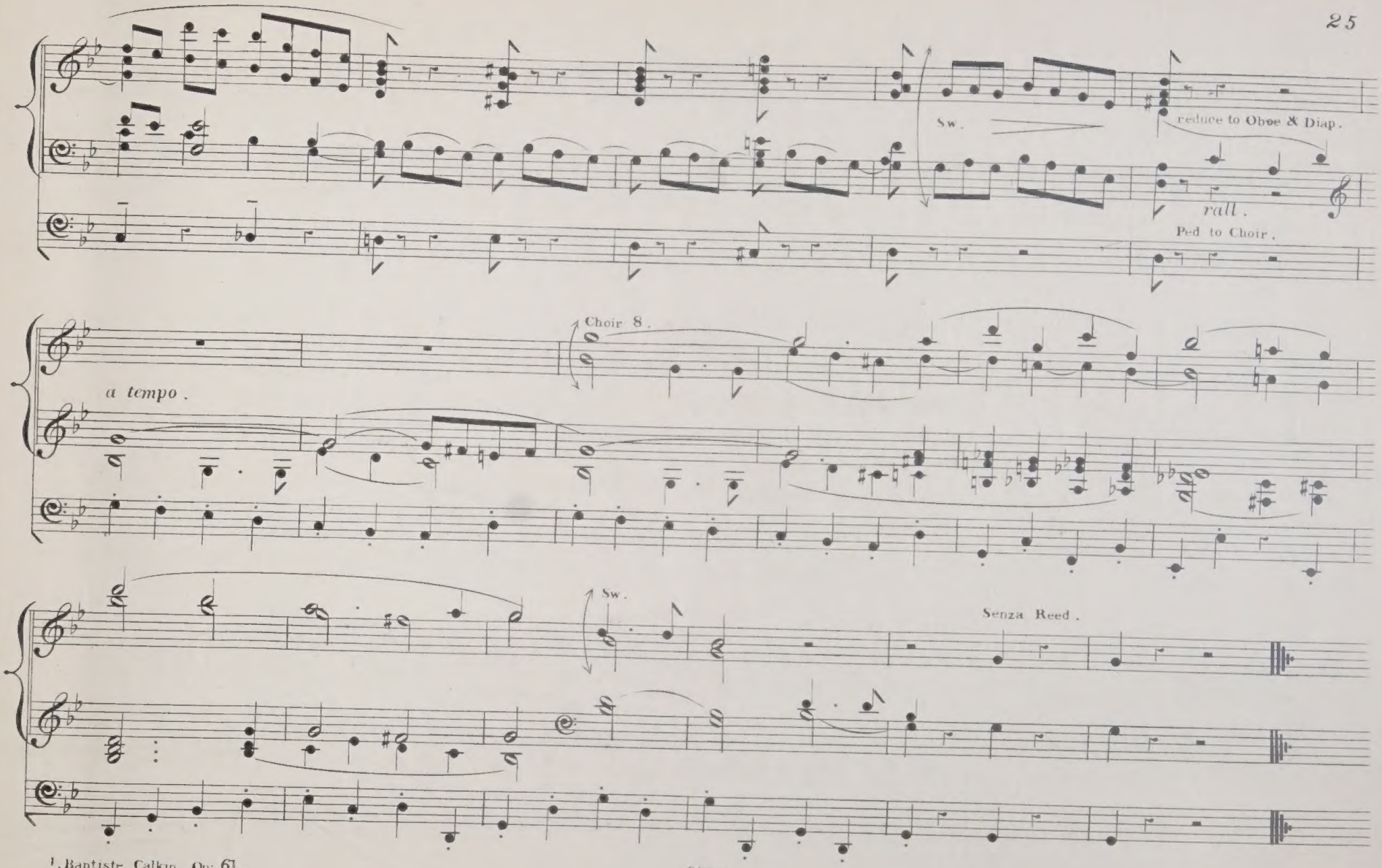

rall.

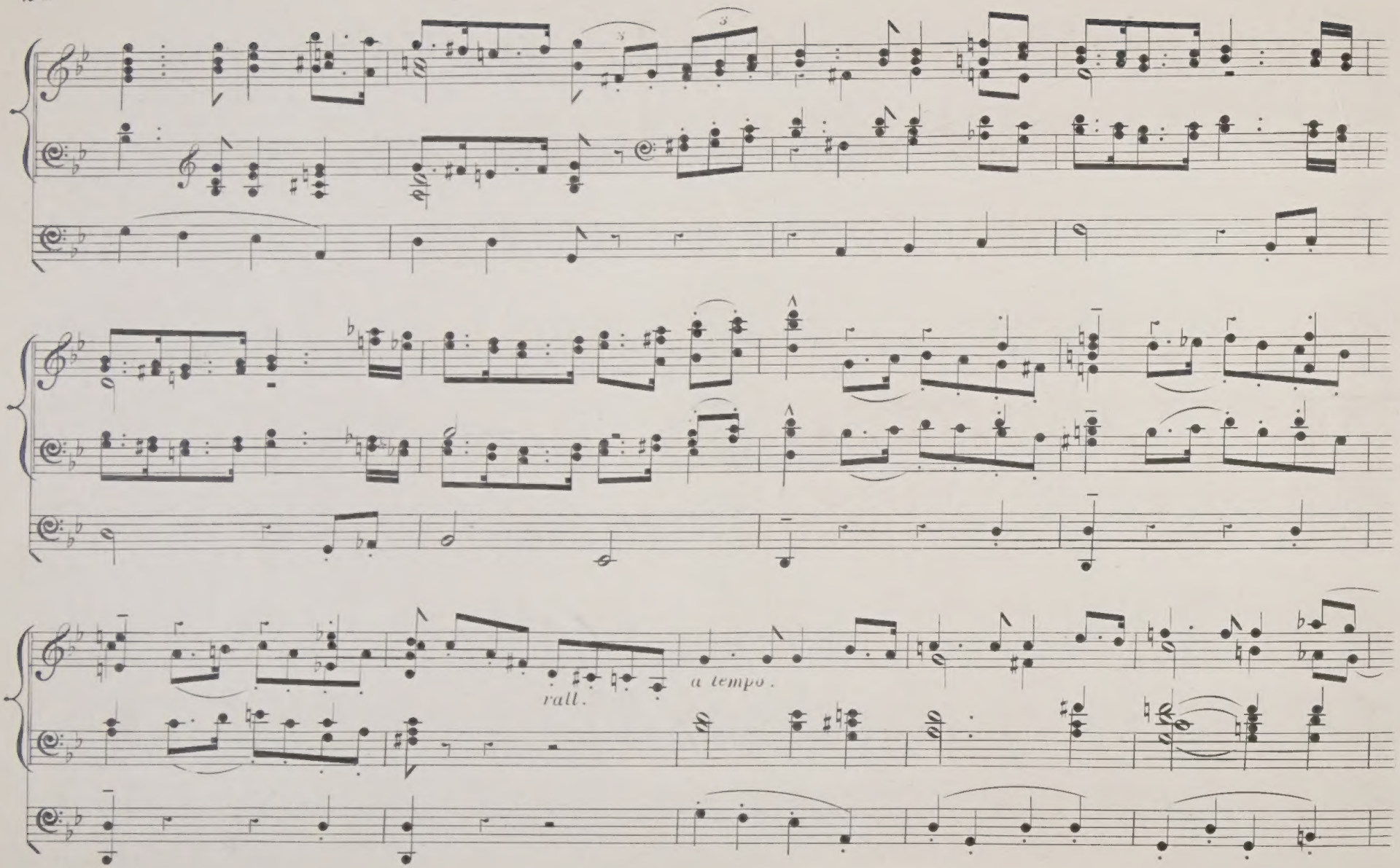

Couple to Gt.
Choir 8. without Cremona.
(prepare Sw. Cornopean and Ped. to Choir.
Sw.
p

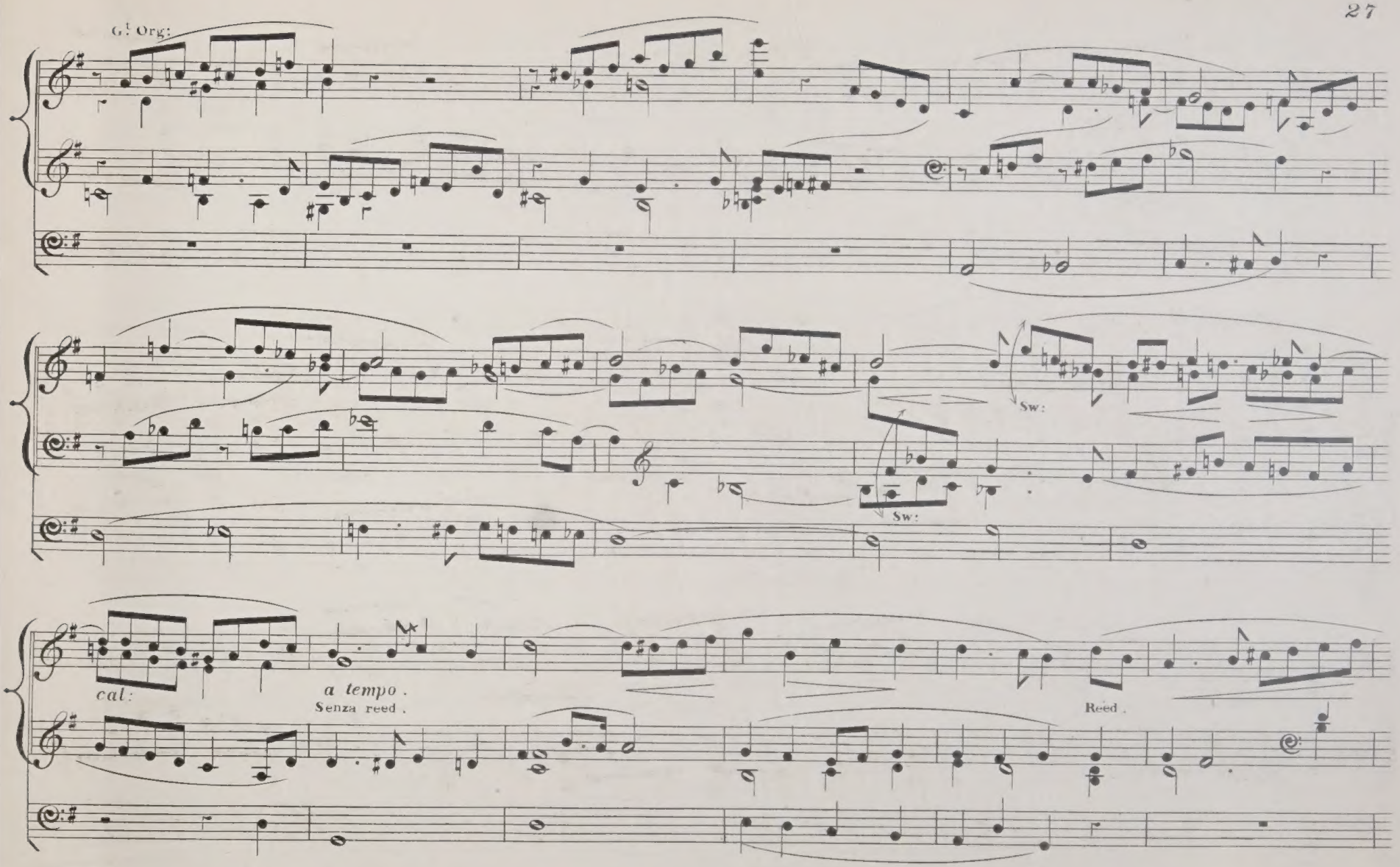

G! Org.
Pull Sw. (Open) both hands.
G! Org. Open Sw.
G!
Sw.


Choir.
G.t.
Choir.
G.t
Full Sw.
G.t
Sw.
G.t
G.t both.
Couple to G.t
G.t Full.
Sw. open.


Swell.
cres.
f
Choir add Flute.
Choir both hands.
Couple to Sw.
Gt Org.


Sw.
reduce to Oboe & Diap.
rall.
Ped to Choir.
Choir 8.
a tempo.
Sw.
Senza Reed.


rall.
a tempo.


G.! Org:
Sw:
Sw:
cal:
a tempo.
Senza reed.
Reed.

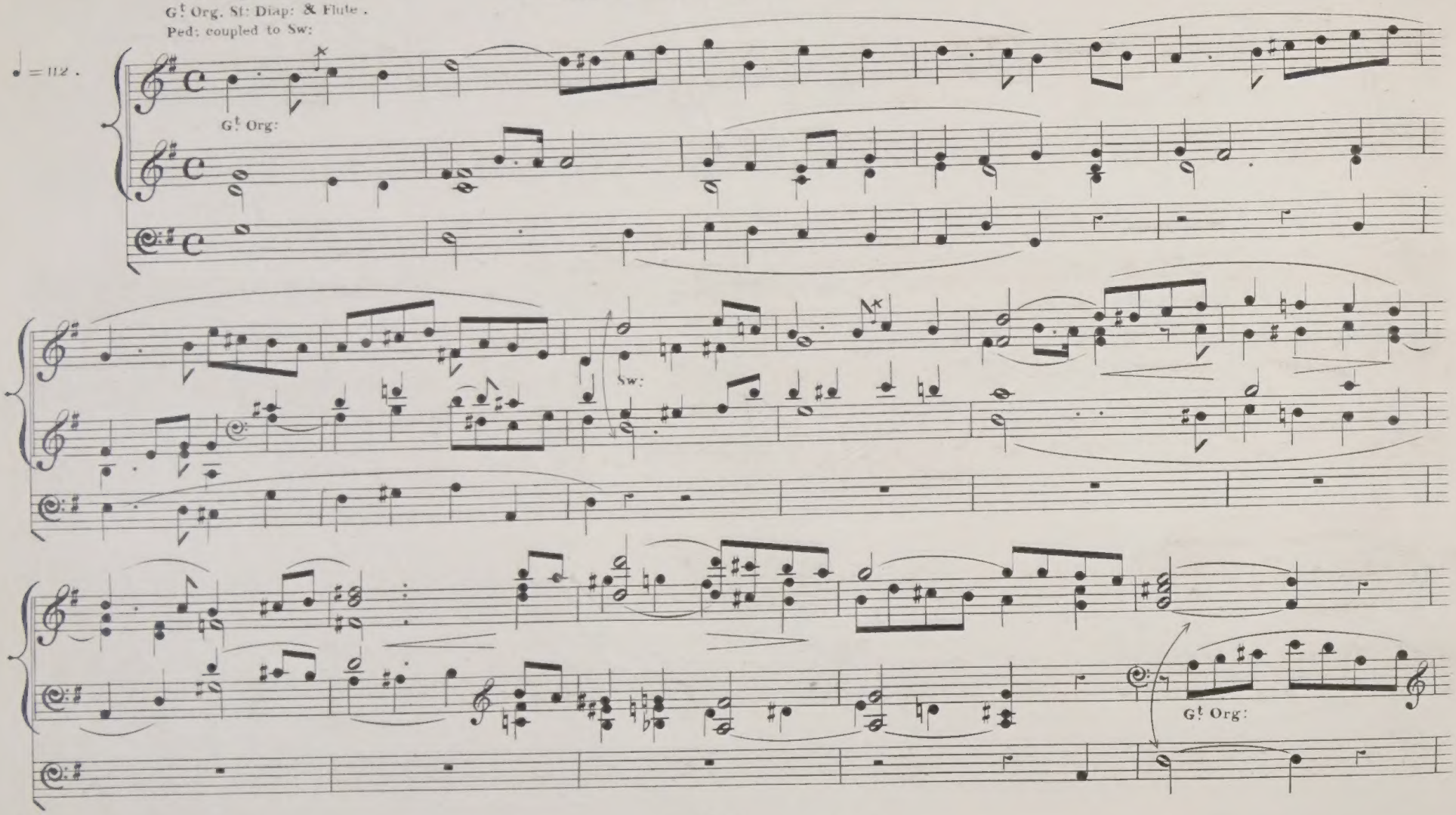
Allegretto.

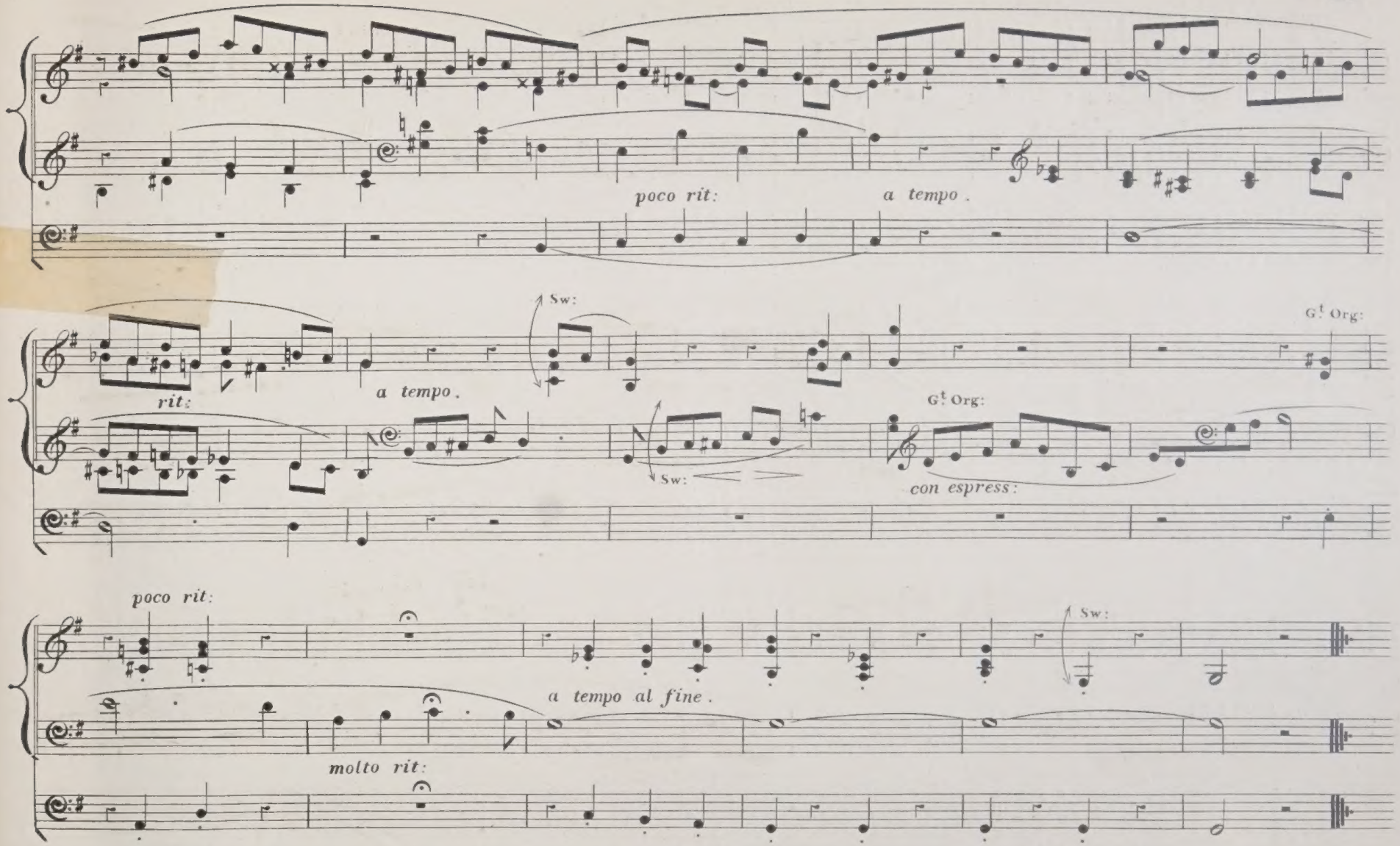
DEDICATED TO GEORGE COOPER ESQ^R

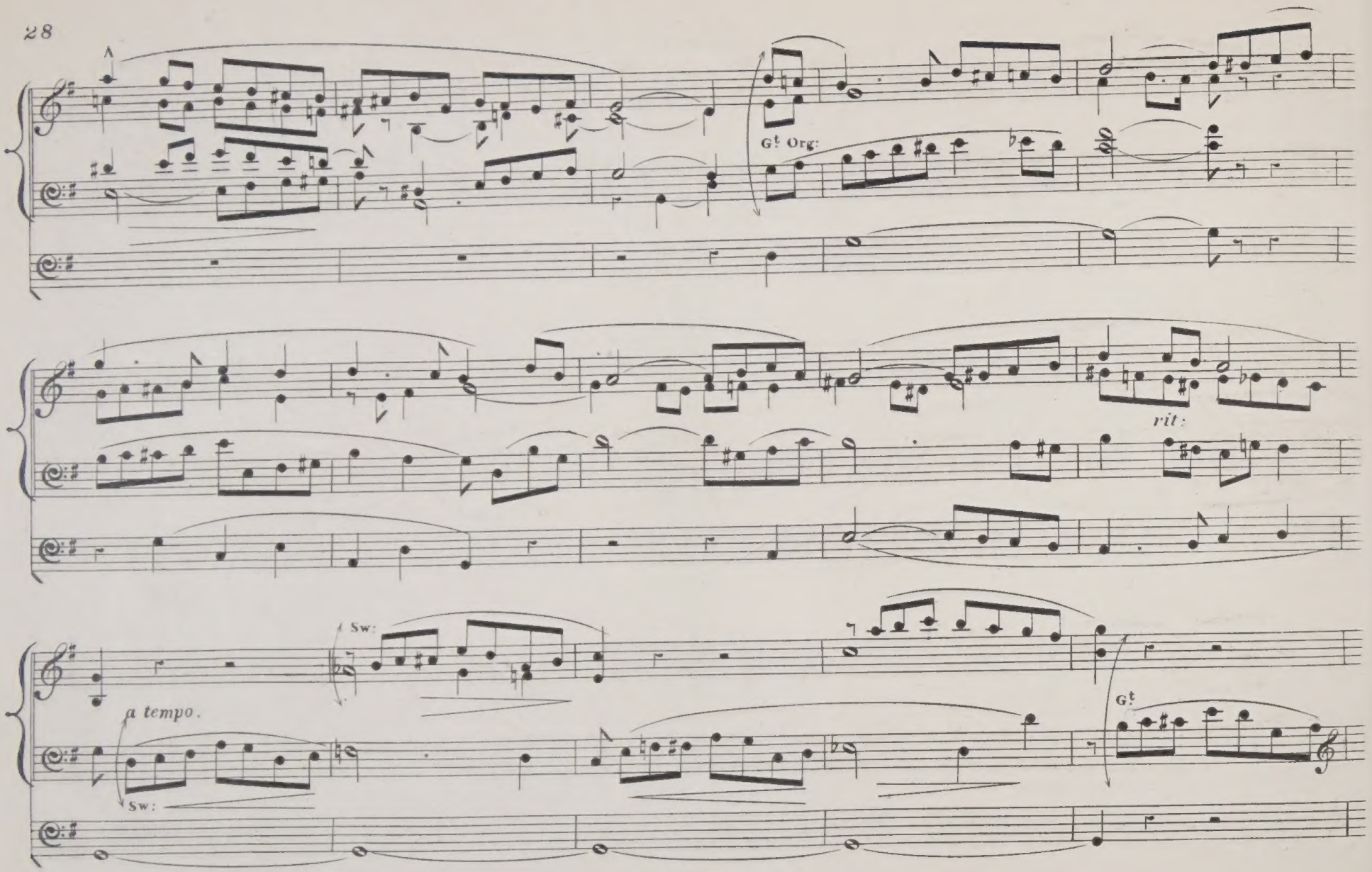
J BAPTISTE CALKIN . Op: 62

Swell Diap: & Reed .
G^t Org. St: Diap: & Flute .
Ped: coupled to Sw:

♩ = 112 .




poco rit:
a tempo.
rit:
a tempo.
Sw:
Sw:
G! Org:
G! Org:
con espress:
poco rit:
a tempo al fine.
molto rit:
Sw:


A
Gt Org:
rit:
Sw:
a tempo.
Sw:
Gt

Edward J. Hopkins Esq
with the Composer's
best regards

ORIGINAL COMPOSITIONS

FOR THE

Organ,

BY

J. BAPTISTE CALKIN.

No 1.	ANDANTE, (VARIED.)	1 . 0
2.	HOMMAGE A MOZART.	2 . 0
	CHORAL FUGUE.	
3.	MARCHE RELIGIEUSE.	2 . 0
	ALLEGRETTO.	
4.	ANDANTE ESPRESSIVO.	2 . 0
	ORGAN STUDY ON PLEYEL'S HYMN TUNE.	
	HOMMAGE A HAYDN.	

No. 1

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MARCHES FOR PIANOFORTE (SOLO).

			s.	d.
Allen, Alfred B.		March of the Choristers	3	0
Arnold, G. B.		March from the Oratorio "Ahab"	2	6
Barry, C. A.		Birthday March	3	0
Barnby, J.		Bride's March, "Rebekah"	3	0
Beethoven		Military March, "King Stephen"	2	0
"		Religious March	1	0
"		Triumphal March " "	1	0
"		Turkish March, "Ruins of Athens"	1	6
Benedict, Sir Julius		Malcolm (Marche Triomphale)	4	0
Brabham, James		March of the Pilgrims	3	0
Burstall, F. H.		The Childwall March	3	0
Calkin, J. B.		Festal March	3	0
Egghard, Jules		Marche de la Garde Impériale	4	0
Elliott, A. J.		Victoria Cross March	3	0
Elvey, Sir George		Festal March, performed at the marriage of H.R.H. the Princess Louise and the Marquis of Lorne	3	0
Handel		Dead March, "Saul"	1	6
Hiller, Ferdinand		Marcia, Op. 144	3	0
Jacoby, S.		March, dedicated to the Volunteers of Great Britain	2	6
Krüger, W.		Marche des Bohémiens Russes	4	0
Löhr, Fred. N.		March	3	0
"		Grand Festal March	4	0
Longhurst, W. H.		March of King David's Army, "David and Absalom"	5	0
Mendelssohn		March composed in celebration of the visit of the painter Cornelius to Dresden	3	0
"		War March, "Athalie"	4	0
"		Funeral March composed for a military band	3	0
"		Wedding March	2	0
"		Marche Funèbre, "Lieder ohne Worte"	1	0
"		Hero's March	2	0
"		Pilgrims' March	2	0
Molique, B.		March, "Abraham"	2	0
Novello, V.		3 Marches—2 of Mozart, 1 of Gluck	2	0
Oakeley, H. S.		Funeral March, Op. 23	4	0
"		The Edinburgh March	4	0
O'Leary, A.		5 Marches—No. 1, "Hasten to the fight." No. 2, "Union." No. 3, "The Battle Field." No. 4, "The United Band." No. 5, "On the March." Complete 5s. or Singly	2	0
Ouseley, The Rev. Sir Frederick		March, "St. Polycarp"	3	0
Sloman, R.		The Abyssinian March	2	0
Thorne, J. F.		Recessional March	4	0
Wesley, Dr. S. S.		March	3	0
Wollenhaupt		Grande Marche de Concert	3	0
"		Marche Hongroise	3	0
"		Grande Marche Militaire	4	0
Wagner		March, "Tannhäuser." F. Spindler	3	0
"		" W. Krüger	5	0
Zimmermann, Agnes		Marche	2	6

MARCHES FOR PIANOFORTE (DUET).

			s.	d.
Calkin, J. B.		Marche Religieuse	4	0
"		Festal March	4	0
Mendelssohn		Hero's March, Op. 22	3	0
"		Wedding March, Op. 61	3	0
"		War March of the Priests from "Athalie," Op. 74	4	0
"		Pilgrims' March from Italian Symphony, Op. 90	3	0
Mendelssohn (*continued*).		Funeral March, Op. 103	4	0
"		Cornelius March, Op. 108	5	0
Molique, B.		March from "Abraham"	4	0
Moscheles, I.		March (No. 1 of two Duets for Pianoforte Students)	2	6
Silas, E.		Funeral March	6	0
Wigan, C.		Triumphal March	6	0

The above sold at half-price.

MARCHES FOR THE ORGAN.

			Arranged by	Net. s.	d.
Adam, Adolphe		Marche Religieuse	W. T. Best	2	0
Alexander, Alfred		March		2	0
Beethoven		Military March, Posthumous	W. T. Best	2	0
"		Triumphal March (Tarpeja)	"	2	0
"		Grand March in D (Op. 45)	"	2	0
"		Funeral March (Op. 26)	"	2	0
"		March (Egmont)	"	2	0
Best, W. T.		March for a Church Festival, in D major	"	3	0
"		Wedding March	"	3	0
"		Funeral March	"	3	0
Cherubini		Marche Religieuse, composed for the Coronation of Charles X.	H. J. Lincoln	1	3
Chopin		Funeral March from Pianoforte Sonata	W. T. Best	2	0
Calkin, J. B.		Marche Religieuse		2	0
"		Festal March		2	0
Carter, William		Processional March, "Placida"		2	0
" George		Grand Festival March		2	0
Collin, Charles		Three Marches	1 at 3s., 2 at	2	6
Dunning, T. W.		The National Provincial March		1	3
Dussek		Marcia Funèbre, Sonata, Op. 74, four hands	W. J. Westbrook	1	6
Glover, H. C. S.		Helena March		2	6
Handel		March, "Scipio"	W. T. Best	2	0
"		March, "Ode, St. Cecilia's Day"	"	2	0
"		March, "Hercules"	"	2	0
"		Funeral March, "Samson"	"	2	0
"		Dead March, "Saul"	"	2	0
"		"	W. J. Westbrook	1	6
"		March, "Joshua"	W. T. Best	2	0
Hatton, J. L.		Triumphal March	"	2	0
Hiles, Dr. H.		A Festival March		2	0
Jekyll, C. S.		Grand March		3	0
Liszt		Triumphal March, "Vom Fels zum Meer"	W. T. Best	2	0
Lefébure-Wely		Two Marches, each		2	0
Monk, Dr. E. G.		March from the "Bard"	G. A. Hardacre	1	0
Mozart		March, C major, "Idomeneo"	W. T. Best	2	0
"		" F "	"	2	0
"		" "Posthumous," D major	"	2	0
Meyerbeer		Schiller March	W. T. Best	2	0
"		Coronation March, "Le Prophète,"	"	2	0
Mendelssohn		War March, "Athalie"	"	2	0
"		"	Dr. Steggall	1	6
"		Pilgrims' March, Op. 90	Dr. Chipp	1	0
"		Cornelius March, Op. 108	W. T. Best	1	6
"		Funeral March. Op. 103	"	1	6
"		Wedding March	"	2	0
"		"	C. E. Willing	1	0
Molique		March, "Abraham"	W. T. Best	1	6
Moscheles		Marche Triomphale	"	2	0
Ouseley, Rev. Sir F. A. G.		March, "Polycarp"	L. Colborne	1	0
Richardson, J. E.		March		1	6
Schubert		Grand Funeral March, written on the occasion of the death of Alexander I.	E. Silas	1	0
"		March, Op. 27	W. J. Westbrook	1	6
"		March Solennelle, Op. 40, No. 5	W. T. Best	2	0
"		March, Op. 40, No. 4	"	2	0
"		Grand March, Op. 40, No. 2	"	2	0
"		March, B minor, Op. 27, No. 1	"	2	0
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♩=100.

LARGO.

Sw.

più animato.

cres.

f

G^{t} Org.

poco rit.

TO GEO: CALKIN.

Andante Espressibo.

Swell Cornopean.
Great (or Choir) St: D. & Flute.
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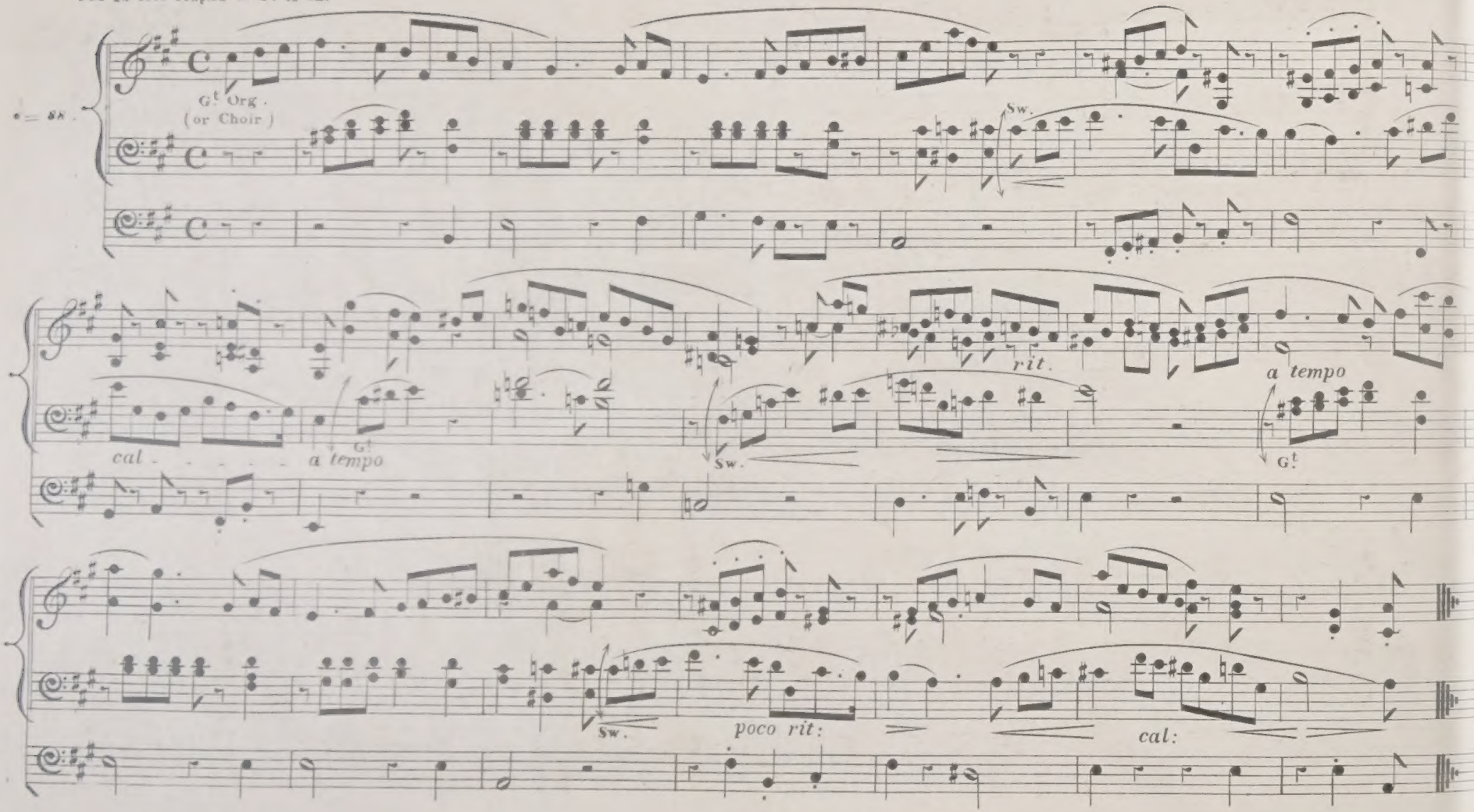
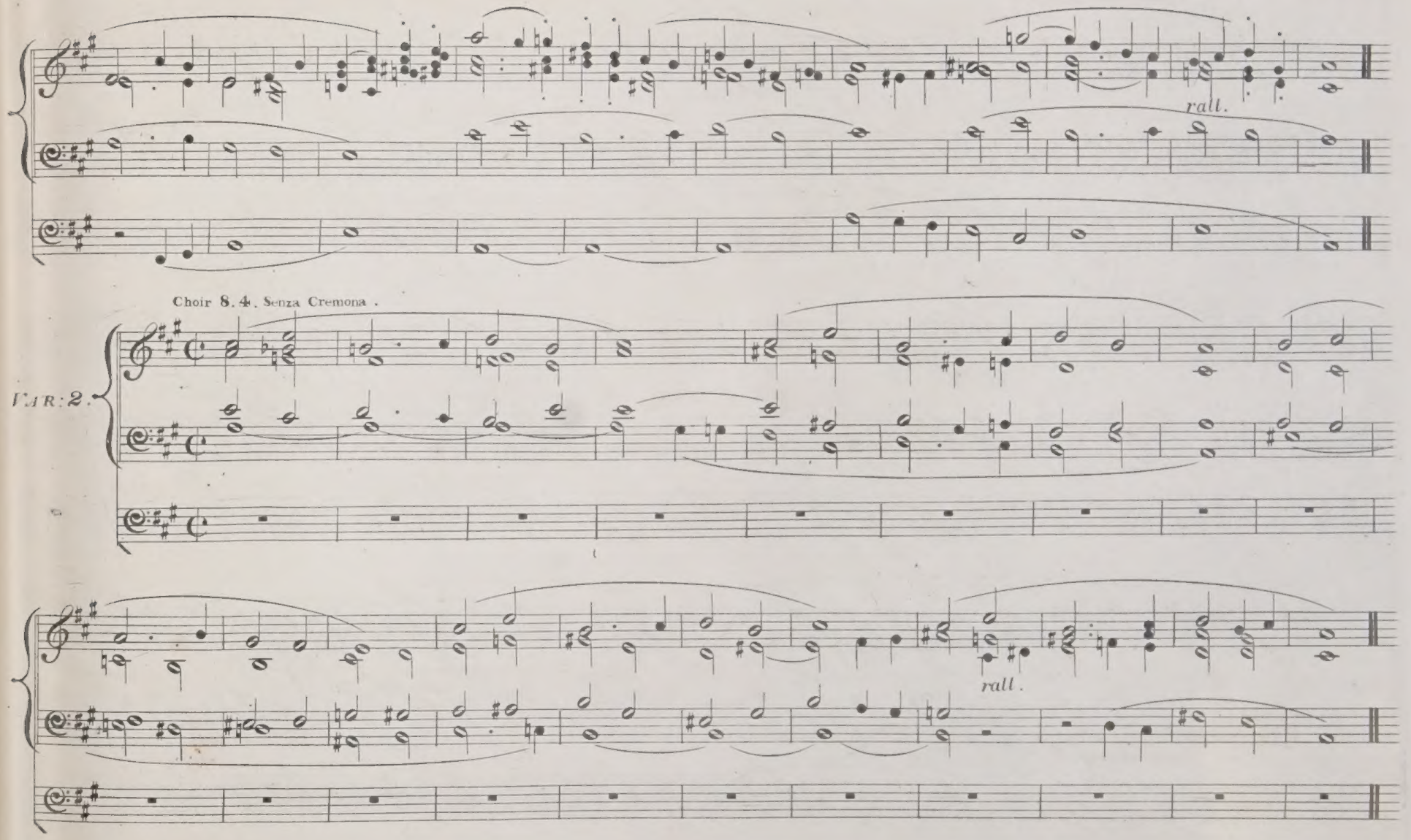
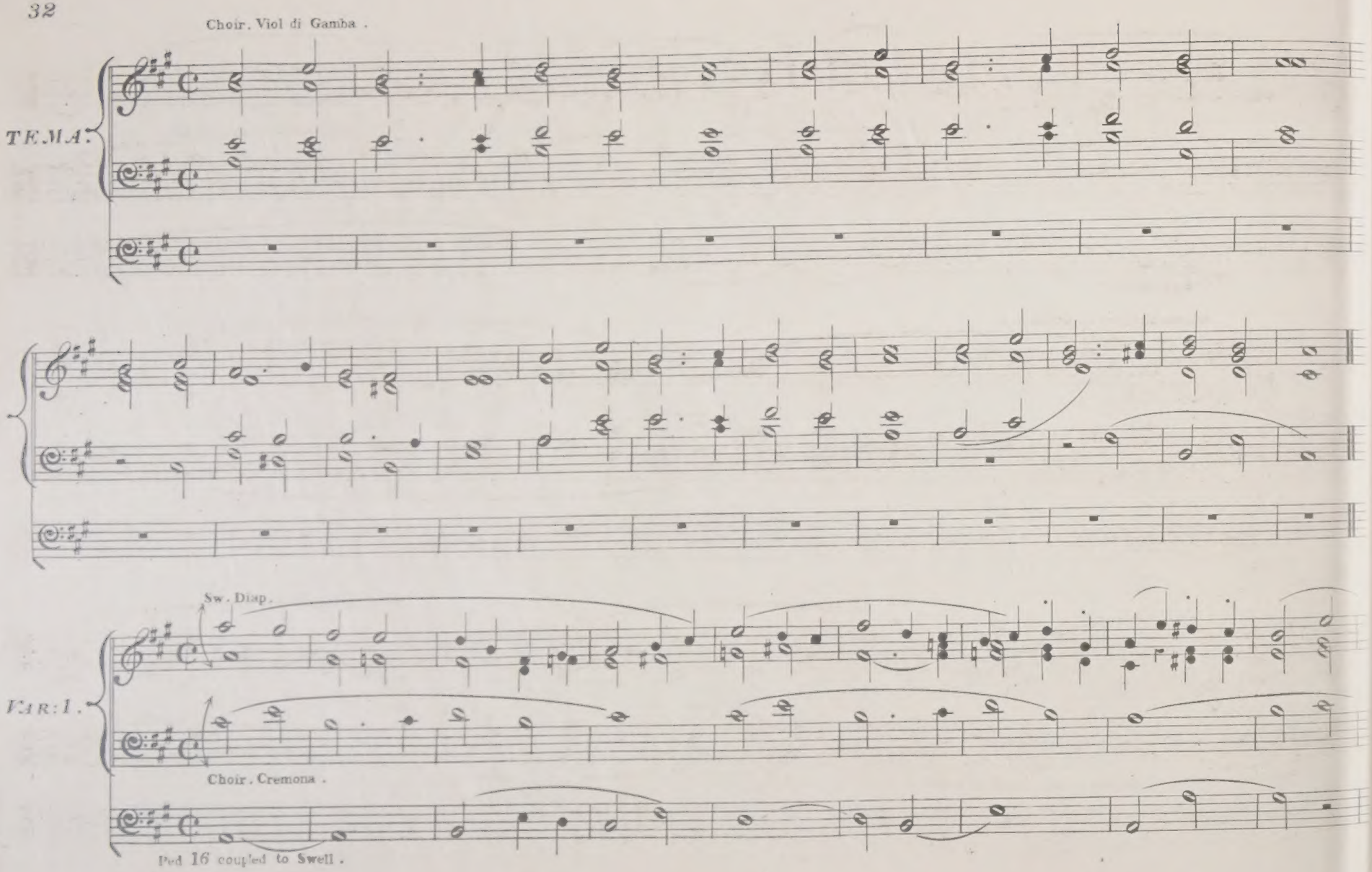
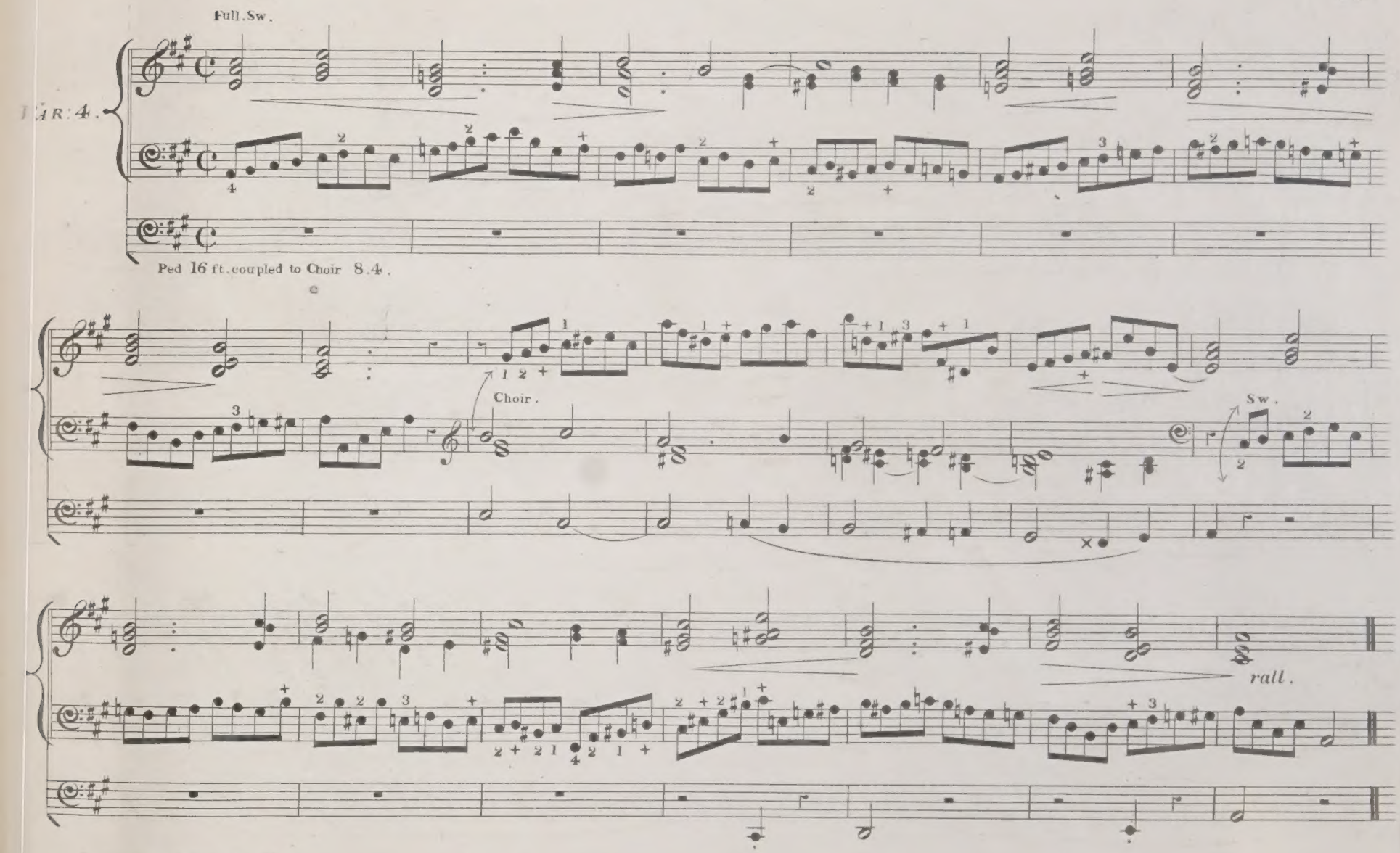
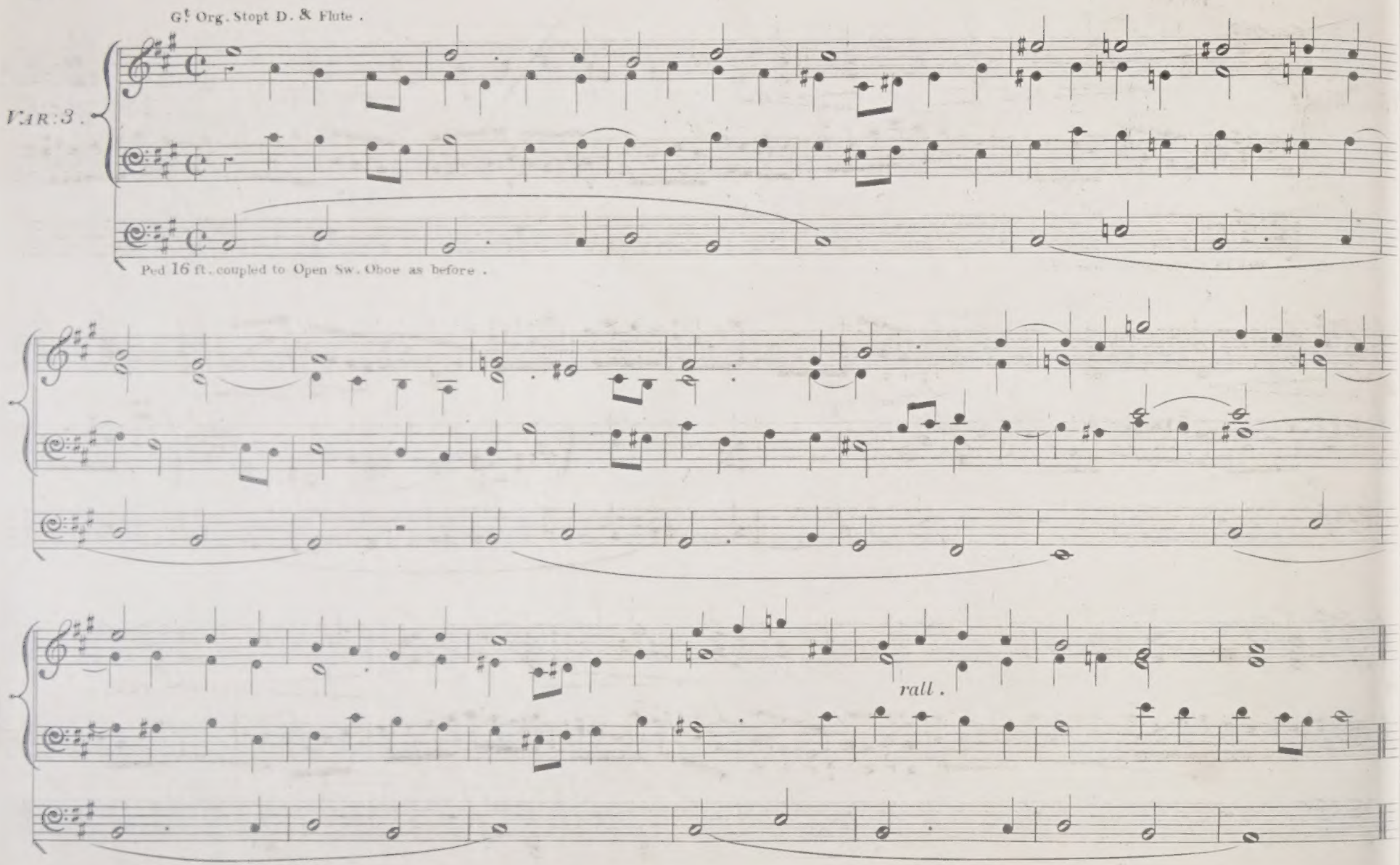
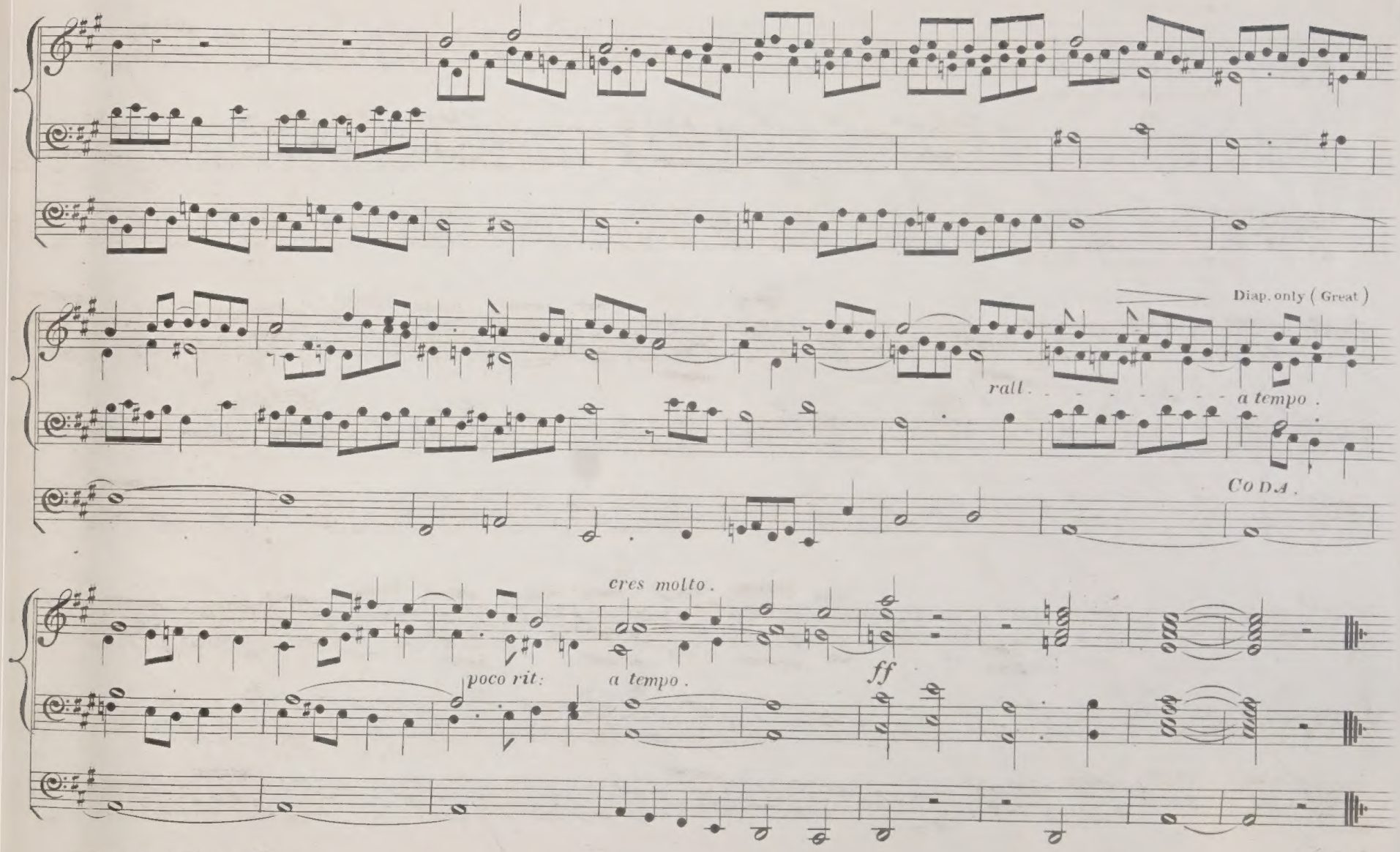



rall.
Choir 8. 4. Senza Cremona .
VAR: 2.
rall.

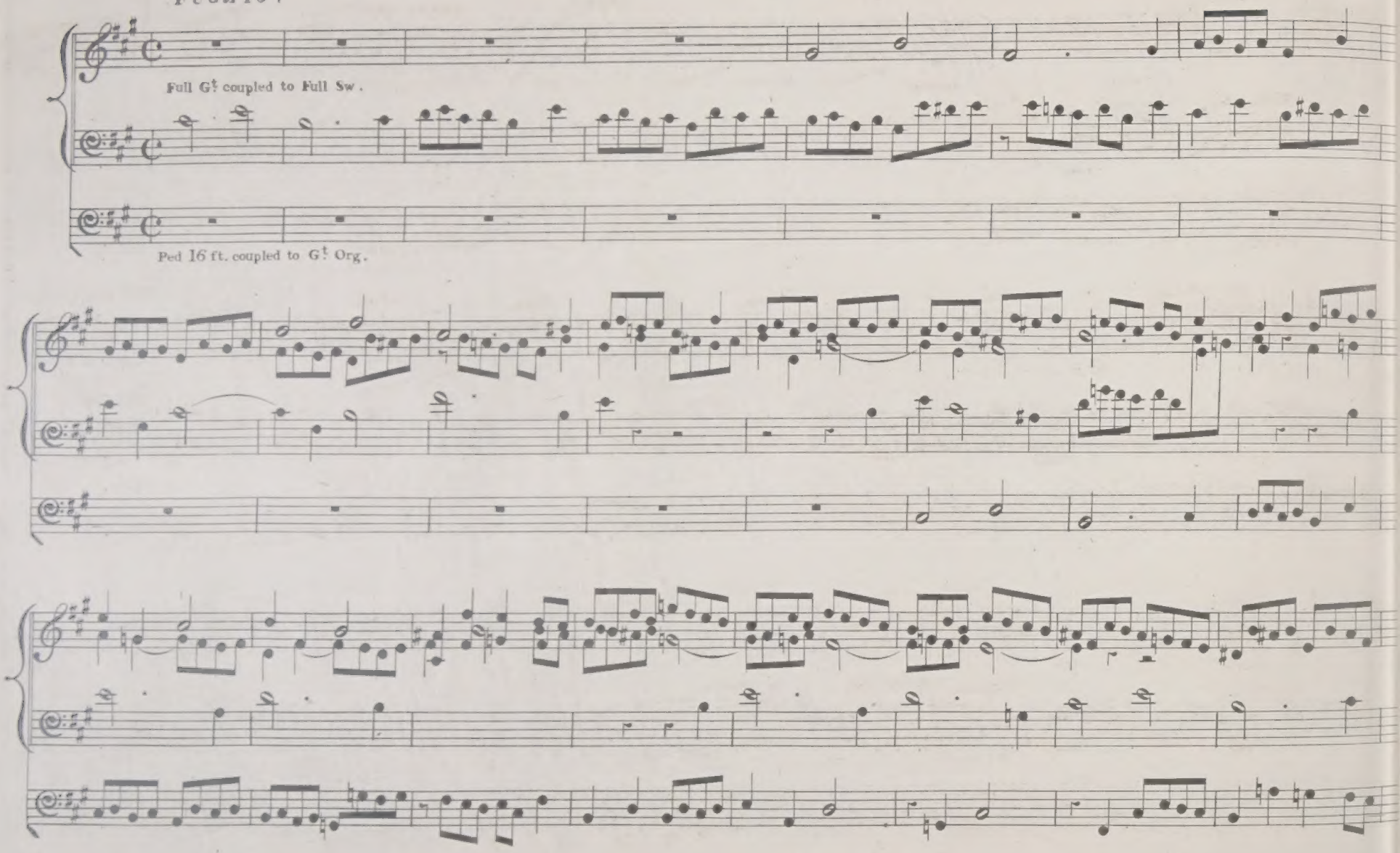

Choir. Viol di Gamba .
TEMA.
Sw. Diap.
VAR: 1.
Choir. Cremona .
Ped 16 coupled to Swell .

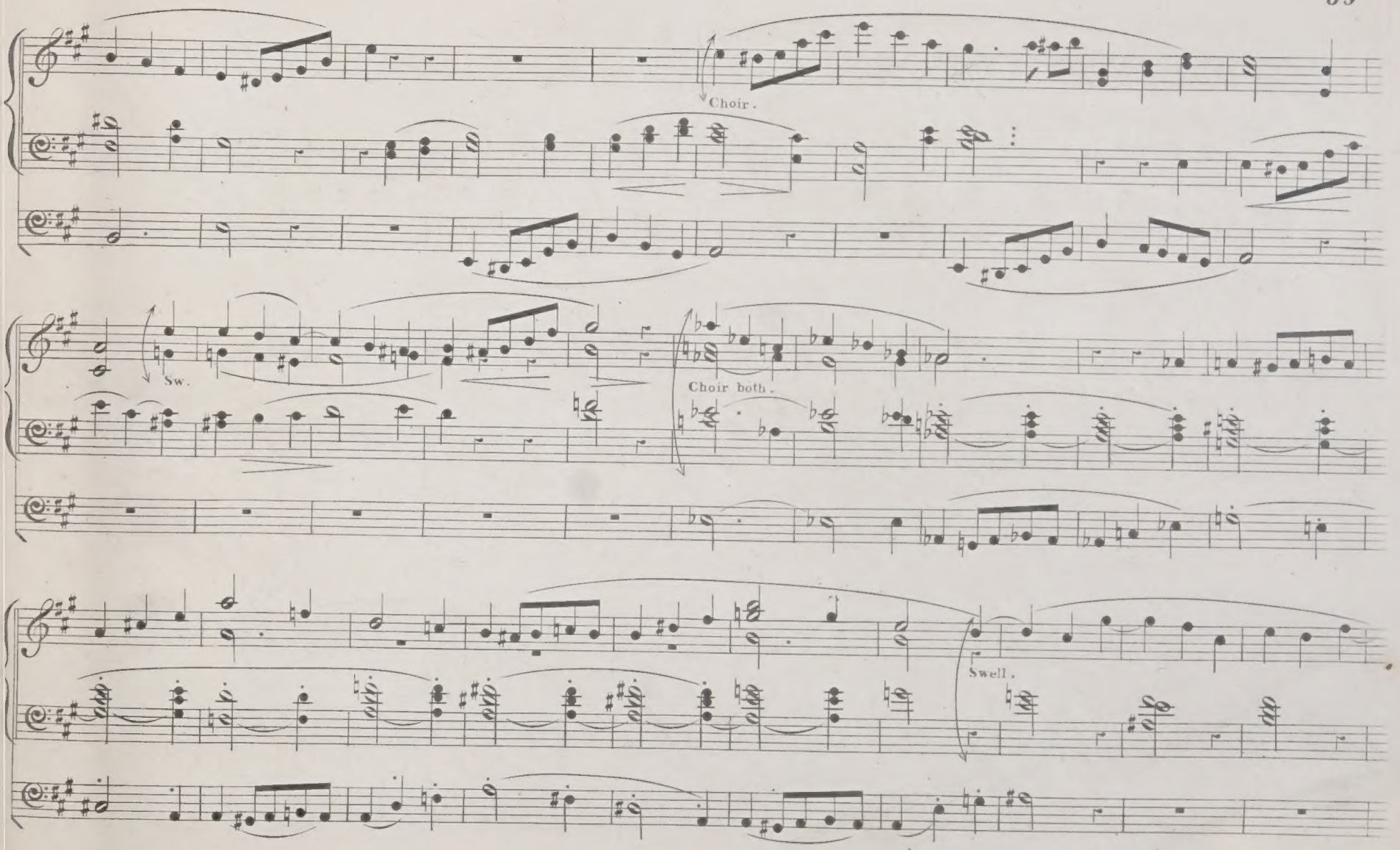

Full. Sw.
VAR: 4.
Ped 16 ft. coupled to Choir 8.4.
Choir.
Sw.
rall.


G! Org. Stopt D. & Flute .
VAR: 3 .
Ped 16 ft. coupled to Open Sw. Oboe as before .
rall .


Diap. only (Great)
rall.
a tempo .
CODA .
cres molto .
poco rit:
a tempo .
ff

FUGATO.




Choir.
Sw.
Choir both.
Swell.

Hommage à Haydn.

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Great, Open Diap
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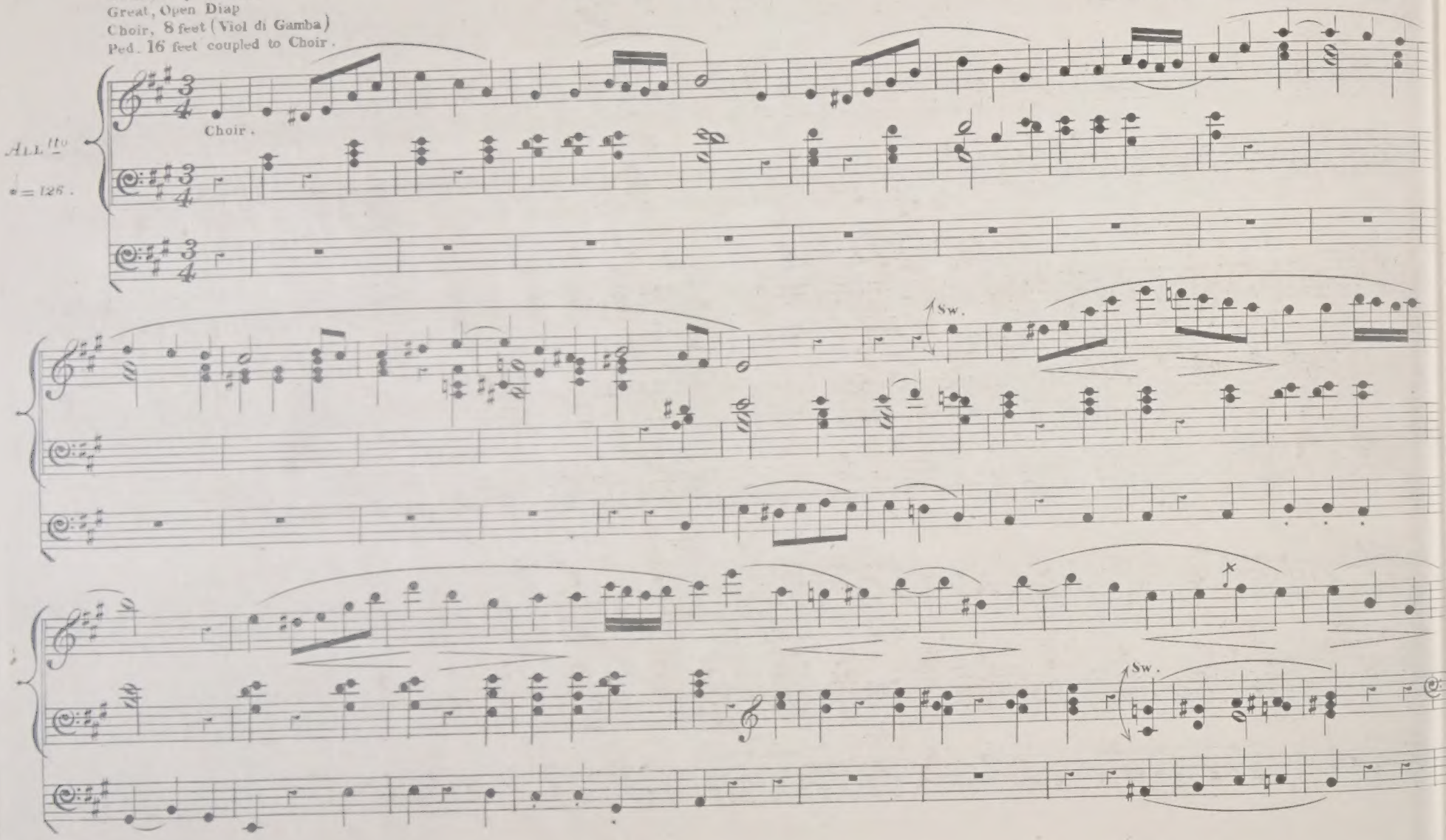
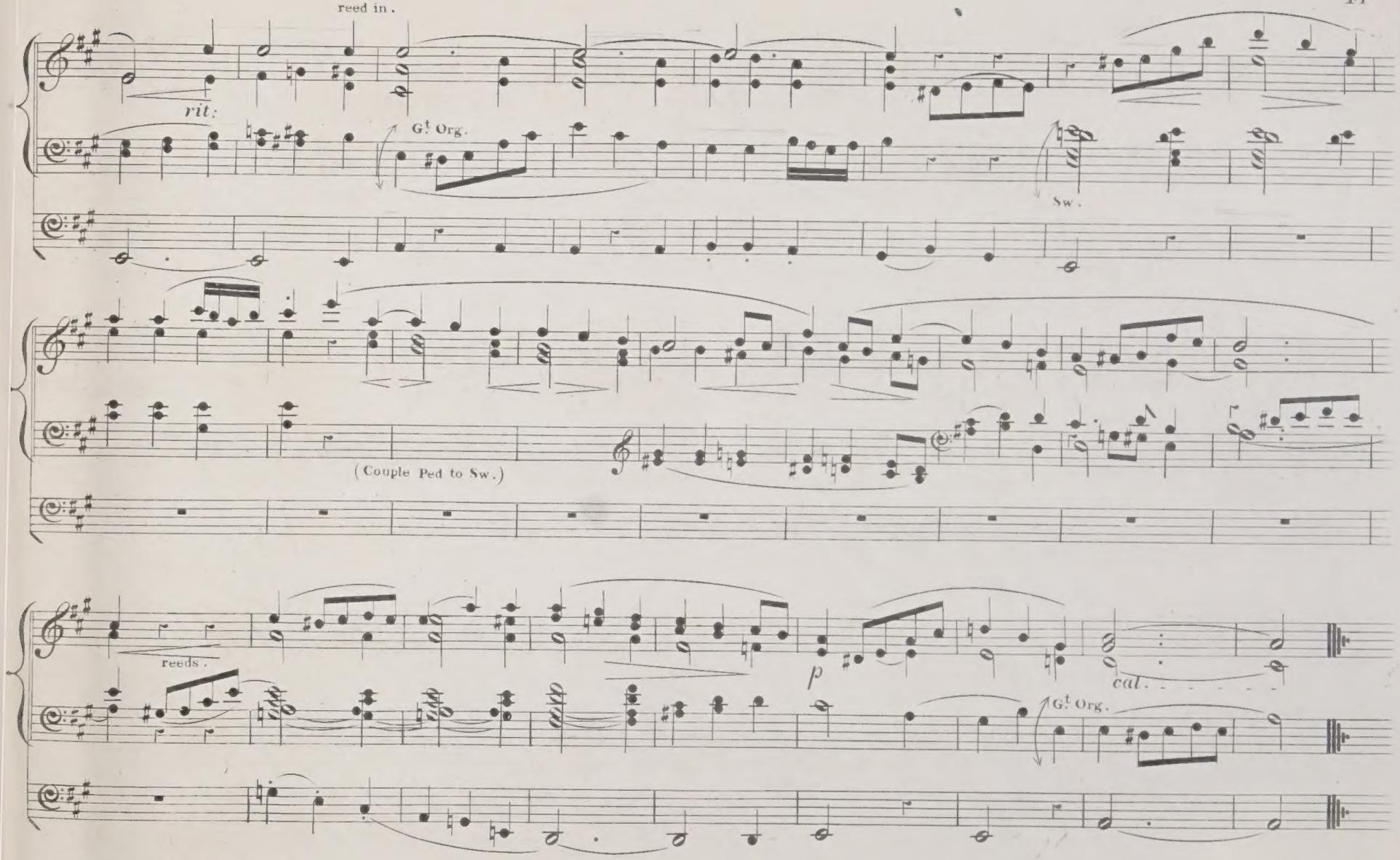
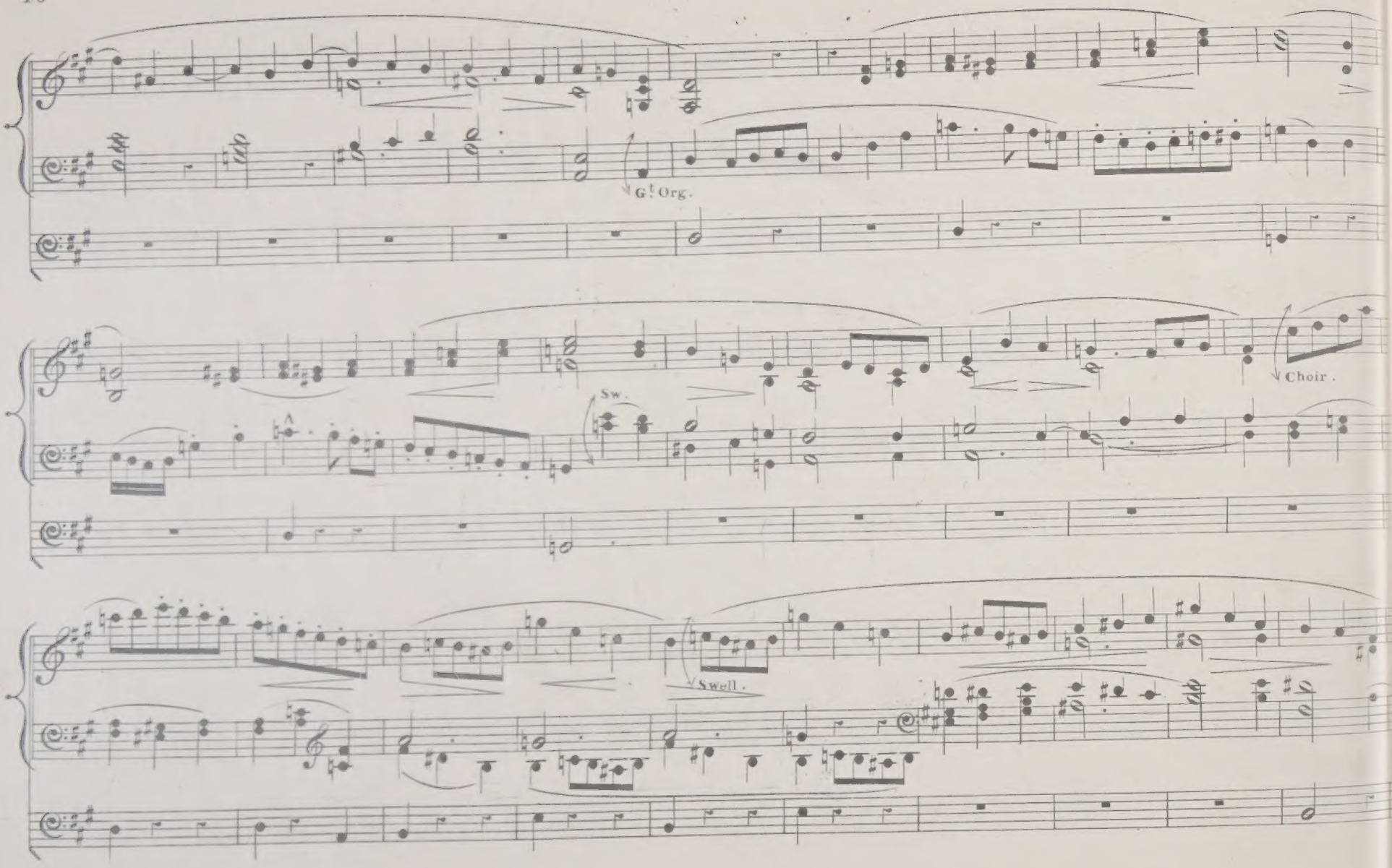
Ped. 16 feet coupled to Choir.




reed in.
rit.
Gt Org.
Sw.
(Couple Ped to Sw.)
reeds.
p
cal.
Gt Org.


G.t Org.
Sw.
Choir.
Swell.

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Benedictus	...	...	2 3	1 0
Cantate Domino	...	...	2 6	1 6
Deus misereatur	...	...	2 0	
Gloria	...	...	1 0	
Veni Creator Spiritus and Twelve Chants	...	...	2 0	0 6
				0 6

SMITH, BOYTON. Chant Service in E flat. Octavo size. Te Deum, Benedictus, Sanctus, and Kyrie, 3d.

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—— in B flat. Magnificat and Nunc dimittis (double choir). Vocal score, 2s. 6d.; vocal parts, 2s. 6d.

—— in D. Sanctus; also, in A, Sanctus from Beethoven. Vocal score, 6d.; vocal parts, 6d.

WESLEY, Dr. S. S. (in E).
Vocal score ... 7 6 Vocal parts ... 5 0
Or singly, thus:
No. 1. Te Deum. Vocal score, 2s.; vocal parts, 1s. 3d.
No. 2 Jubilate. Vocal score, 1s. 6d.; vocal parts, 1s. 1½d.
Nos. 3 and 4. Kyrie. No. 5. Sanctus. No. 6. Credo. Vocal score, 1s. 6d.; vocal parts, 1s.
No. 7. Magnificat. Vocal score, 2s.; vocal parts, 1s. 1½d.
No. 8. Nunc dimittis. Vocal score, 1s.; vocal parts, 6d.

YOUNG, J. M. W., in G. Te Deum. Organ score, 6d.; vocal score, small size, 1½d.

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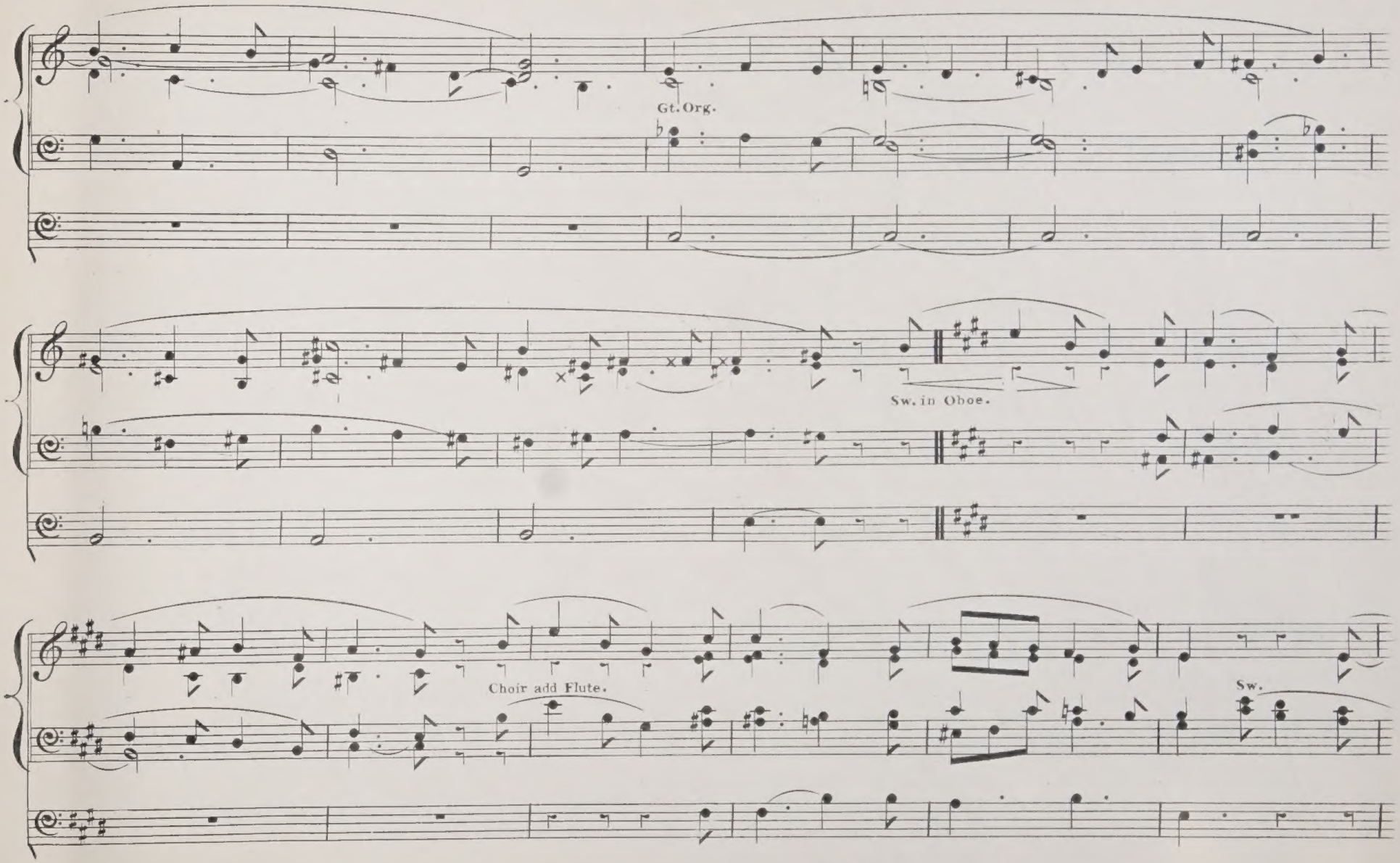

Gt. Org.
Sw. in Oboe.
Choir add Flute.
Sw.

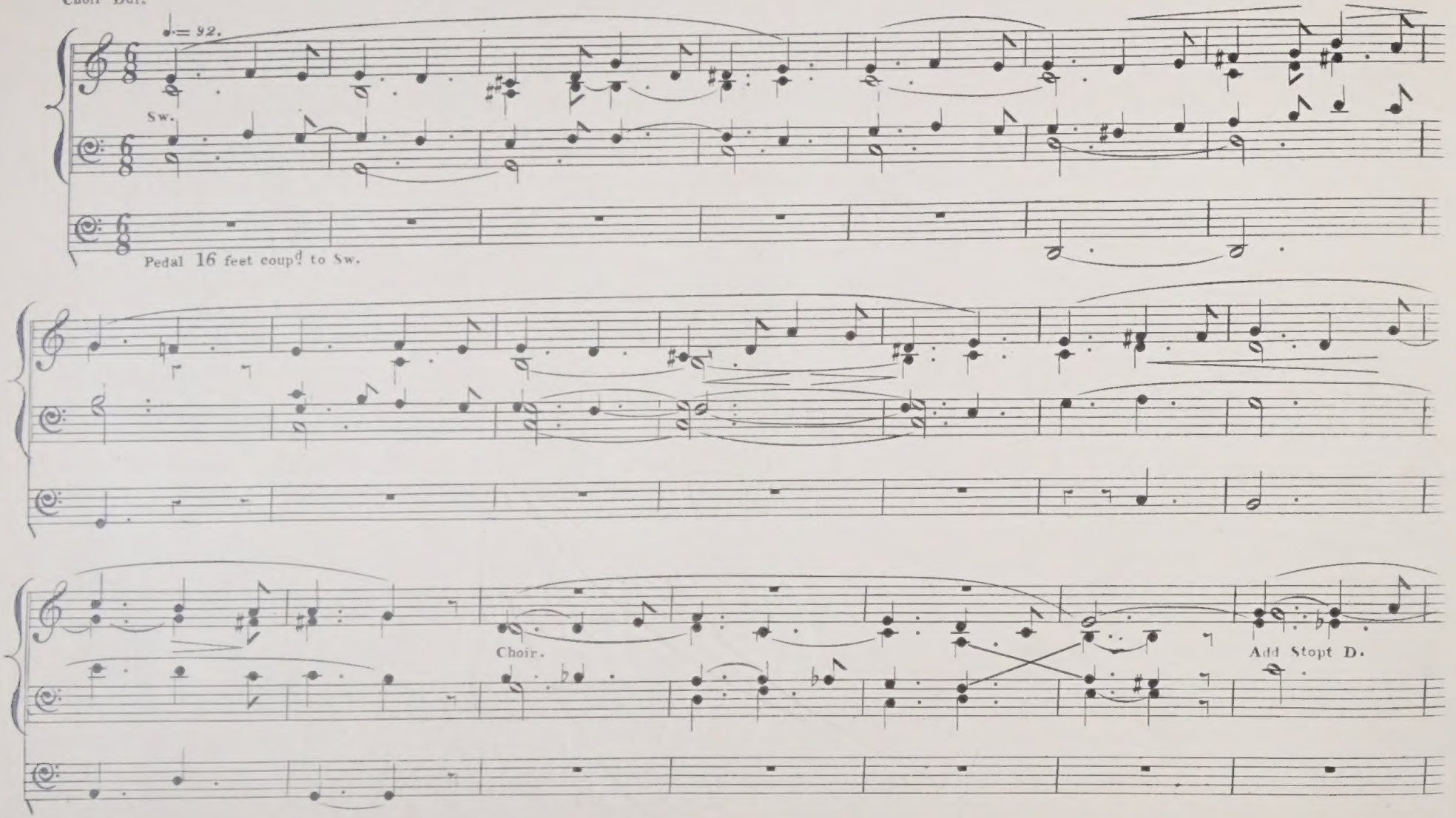
TO JOHN C. WARD.

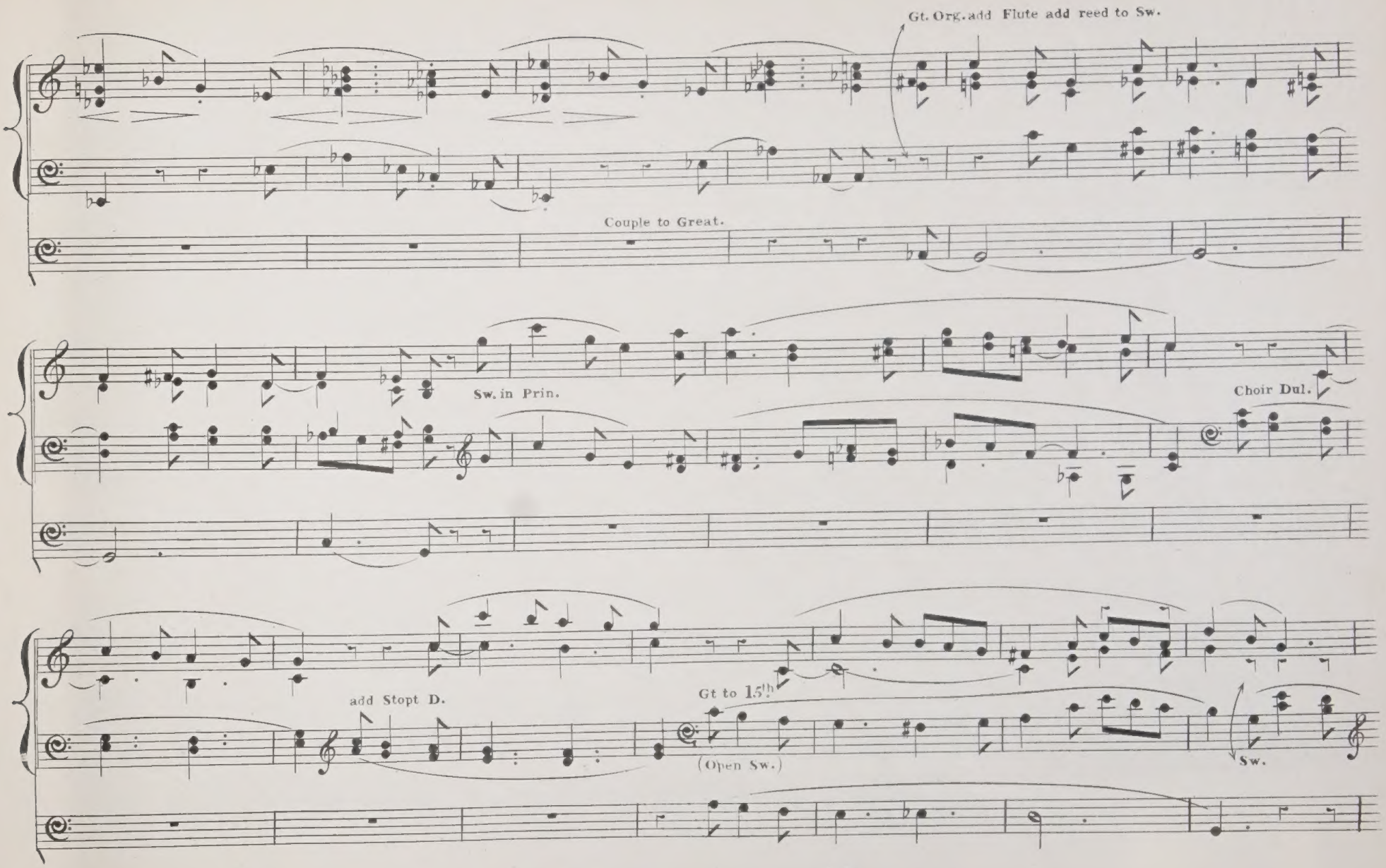
Allegretto Religioso.

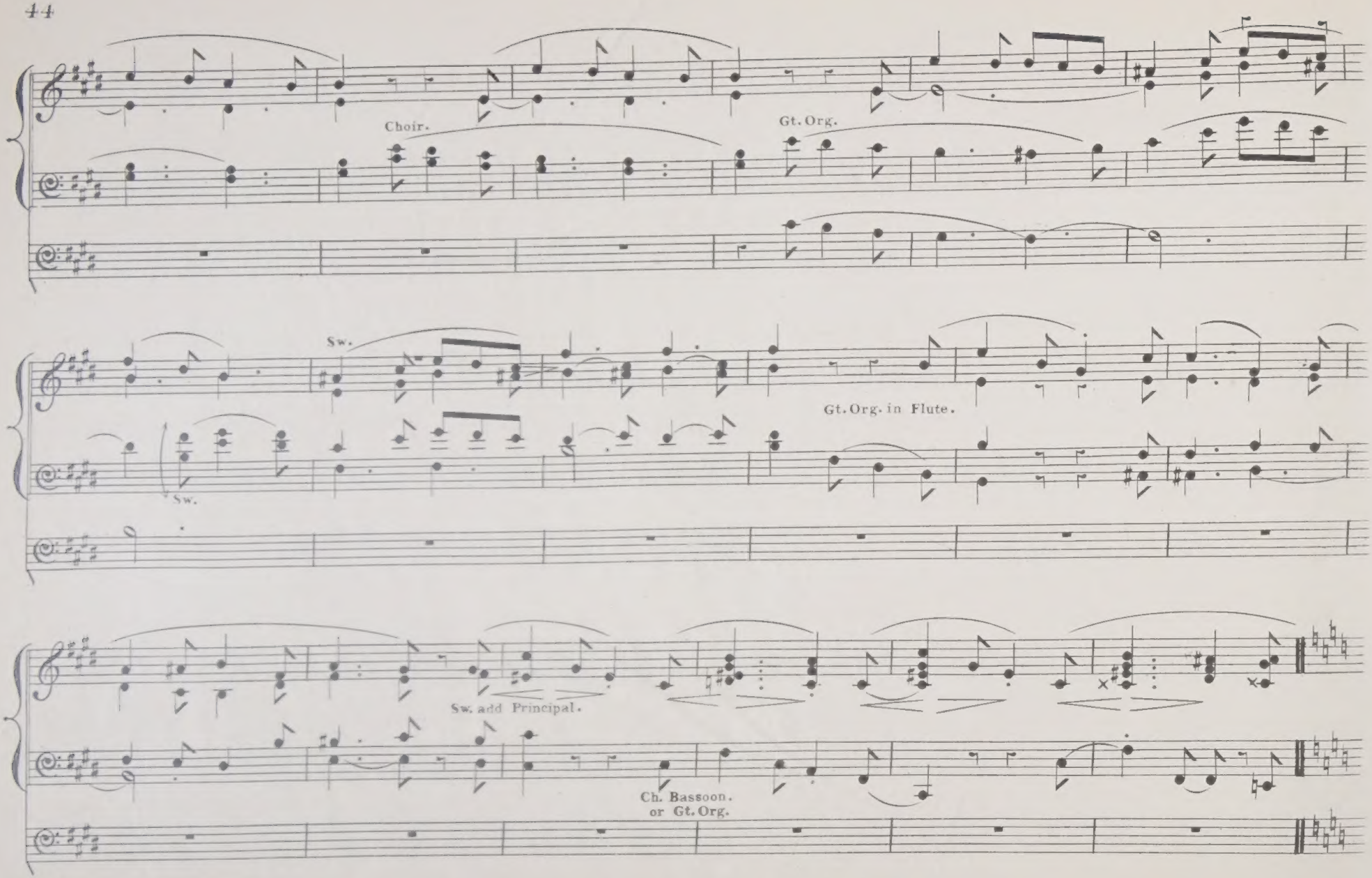
OP: 73.

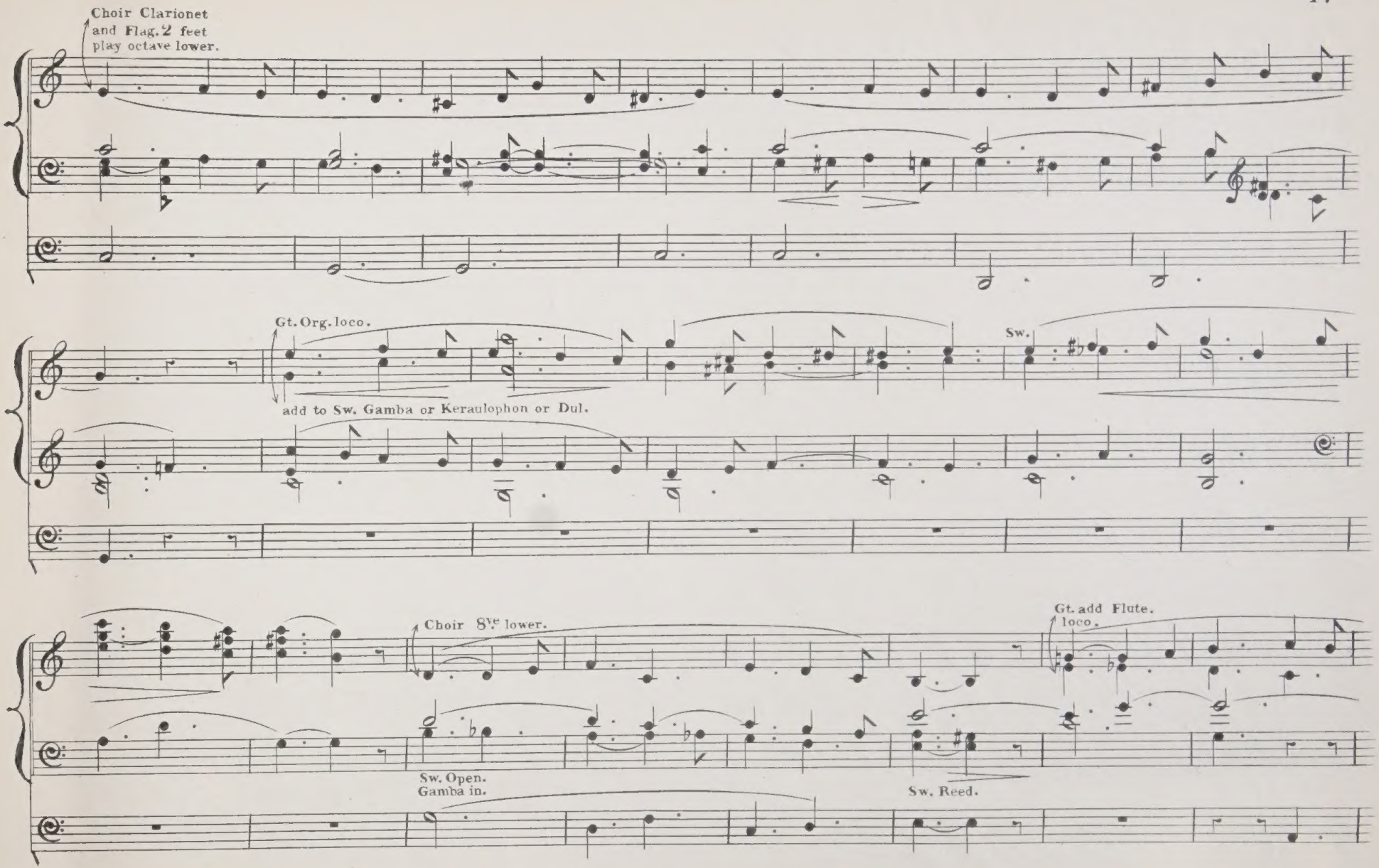
J. BAPTISTE CALKIN.

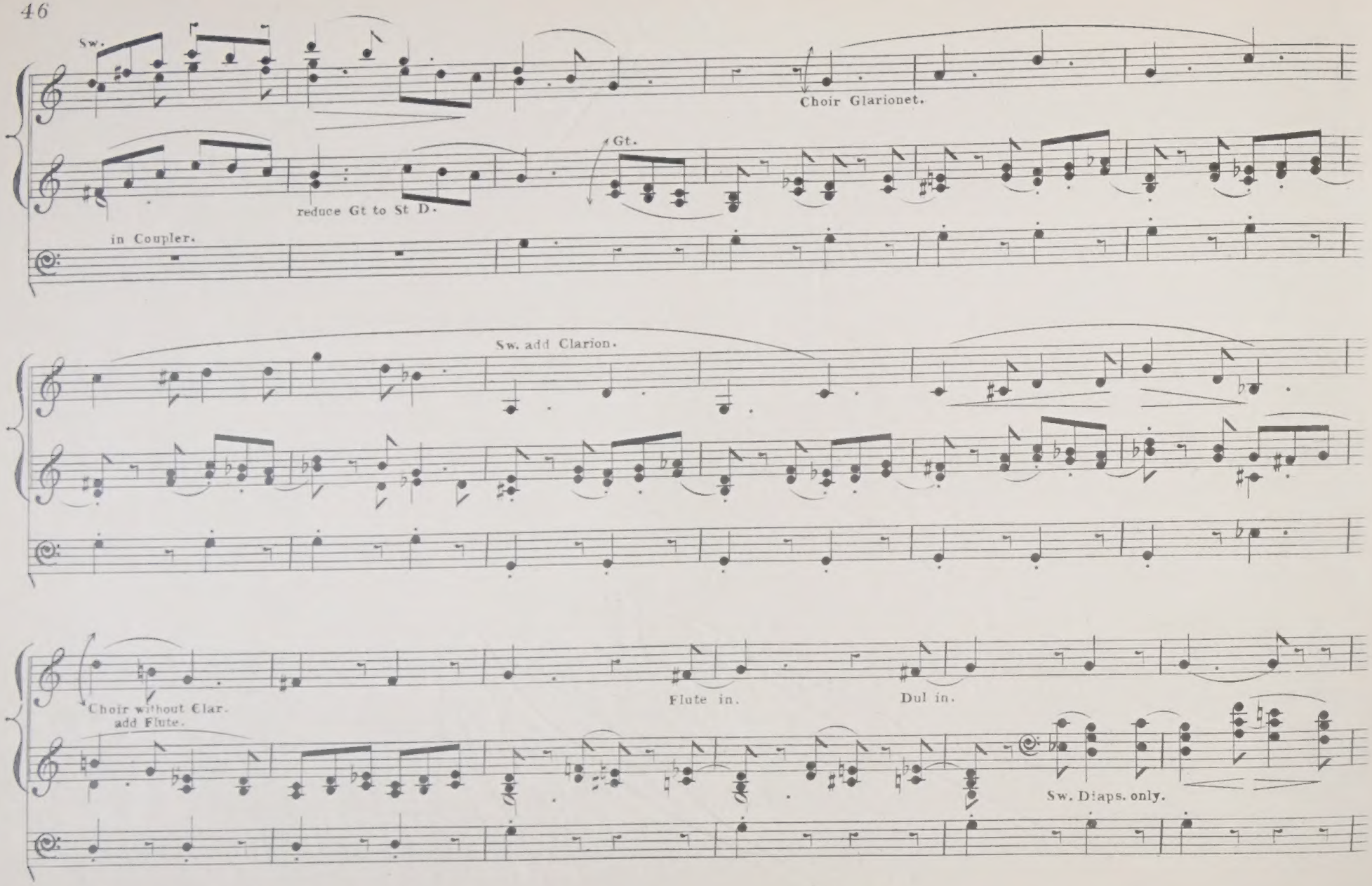
Sw. Diap. & Oboe.
Great Diap. & Flute.
Choir Dul.

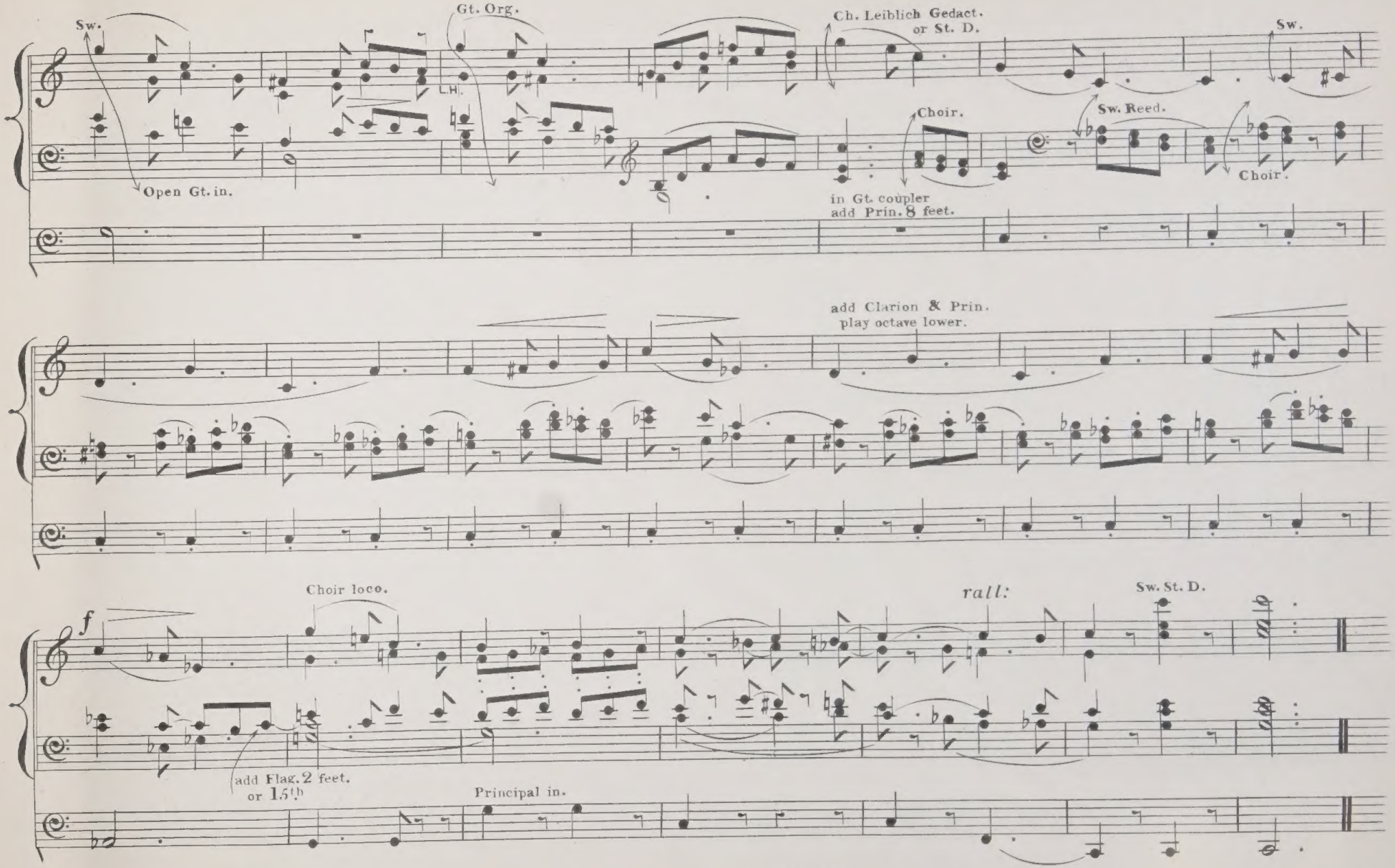


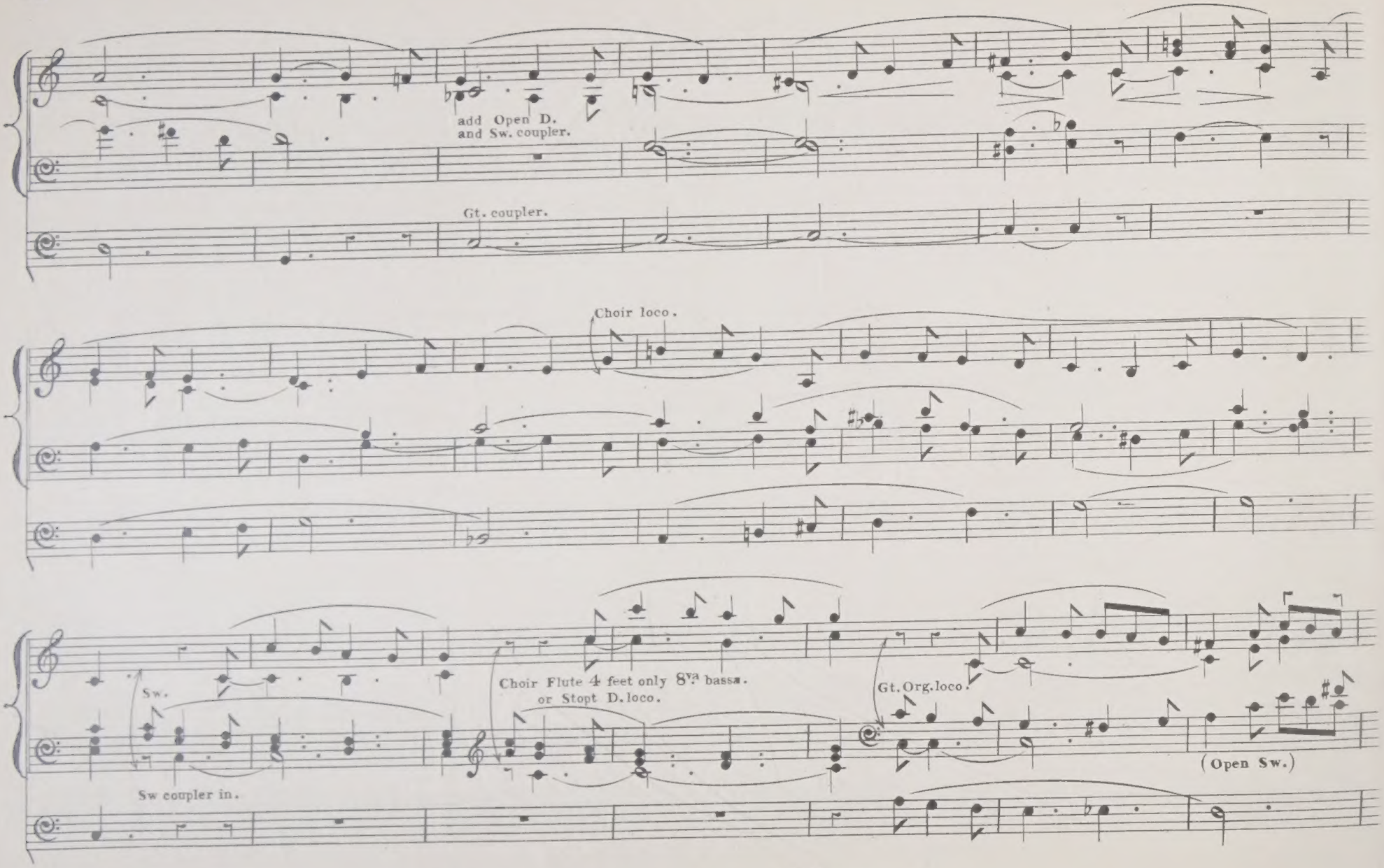

Gt. Org. add Flute add reed to Sw.
Couple to Great.
Sw. in Prin.
Choir Dul.
add Stopt D.
Gt to 15th
(Open Sw.)
Sw.

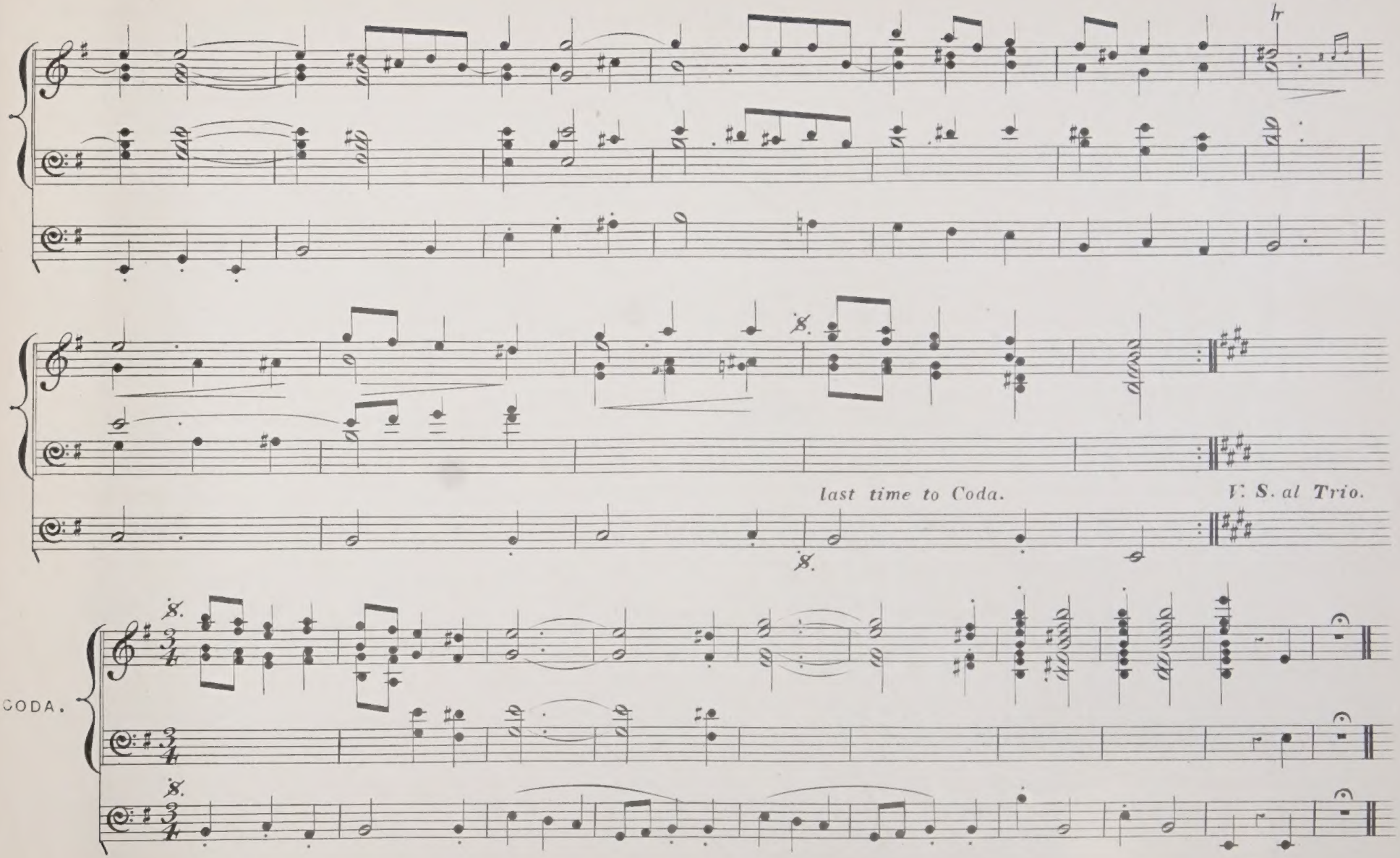

Choir.
Gt. Org.
Sw.
Sw.
Gt. Org. in Flute.
Sw. add Principal.
Ch. Bassoon.
or Gt. Org.


Choir Clarionet
and Flag. 2 feet
play octave lower.
Gt. Org. loco.
add to Sw. Gamba or Keraulophon or Dul.
Sw.
Choir 8ve lower.
Gt. add Flute.
loco.
Sw. Open.
Gamba in.
Sw. Reed.


Sw.
Choir Glarionet.
Gt.
reduce Gt to St D.
in Coupler.
Sw. add Clarion.
Choir without Clar.
add Flute.
Flute in.
Dul in.
Sw. Diaps. only.

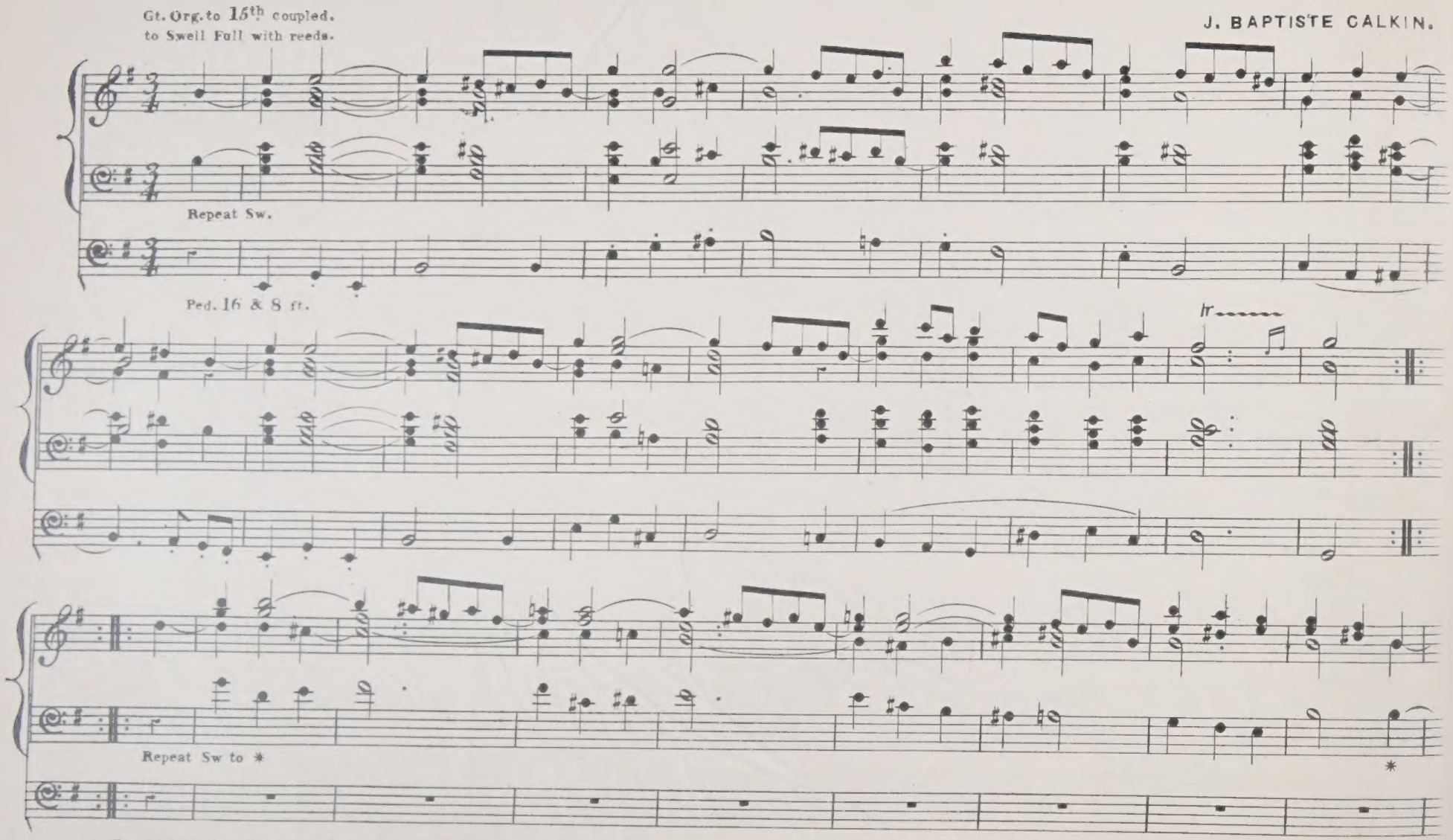

Sw.
Gt. Org.
L.H.
Ch. Leiblich Gedact.
or St. D.
Sw.
Choir.
Sw. Reed.
Choir.
Open Gt. in.
in Gt. coupler
add Prin. 8 feet.
add Clarion & Prin.
play octave lower.
f
Choir loco.
rall:
Sw. St. D.
add Flag. 2 feet.
or 15th
Principal in.


add Open D.
and Sw. coupler.
Gt. coupler.
Choir loco.
Sw.
Sw coupler in.
Choir Flute 4 feet only 8va bassa.
or Stopt D. loco.
Gt. Org. loco.
(Open Sw.)


hr
8.
last time to Coda.
D. S. al Trio.
8.
8.
CODA.
8.

Minuet and Trio.

J. BAPTISTE CALKIN.



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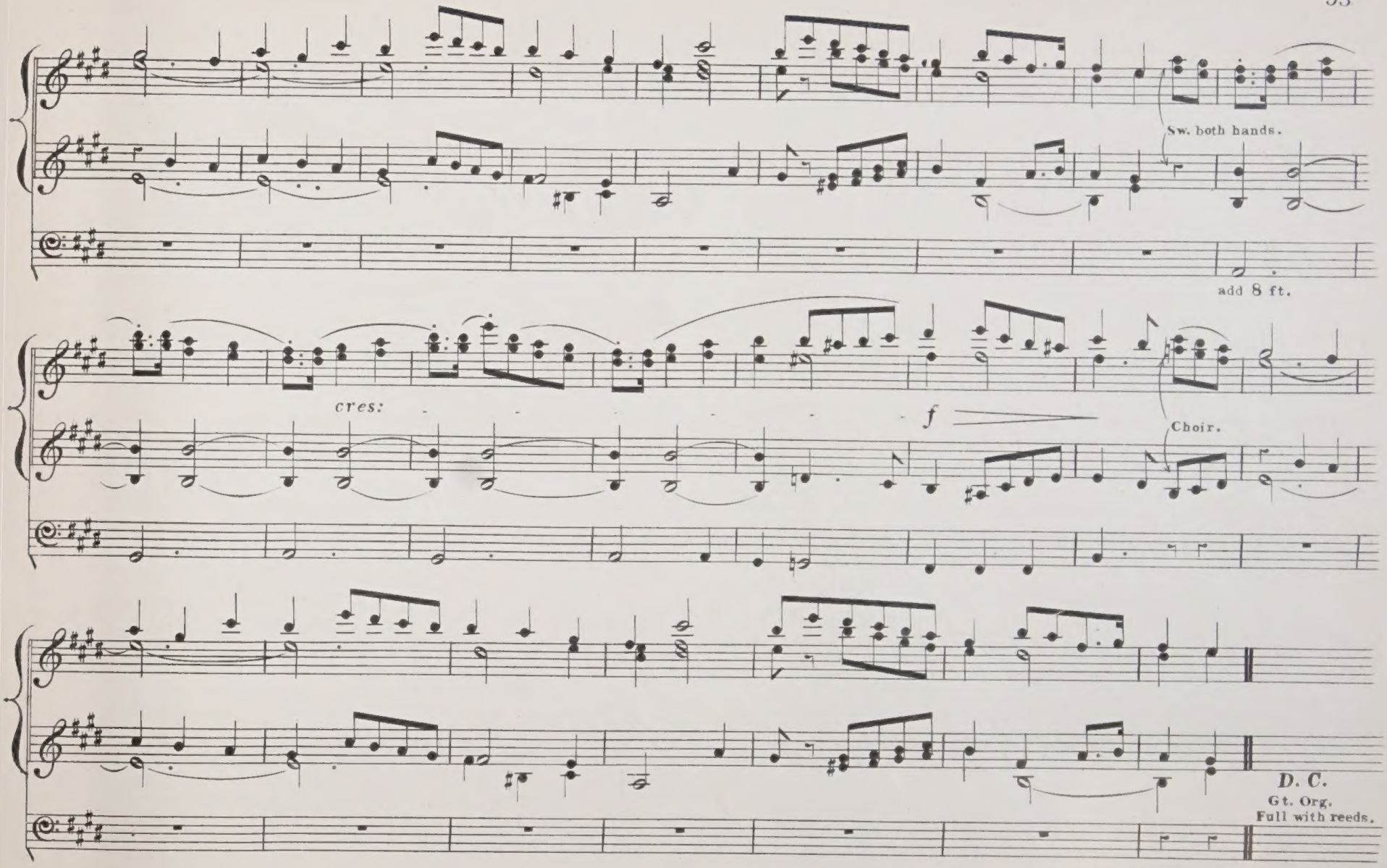
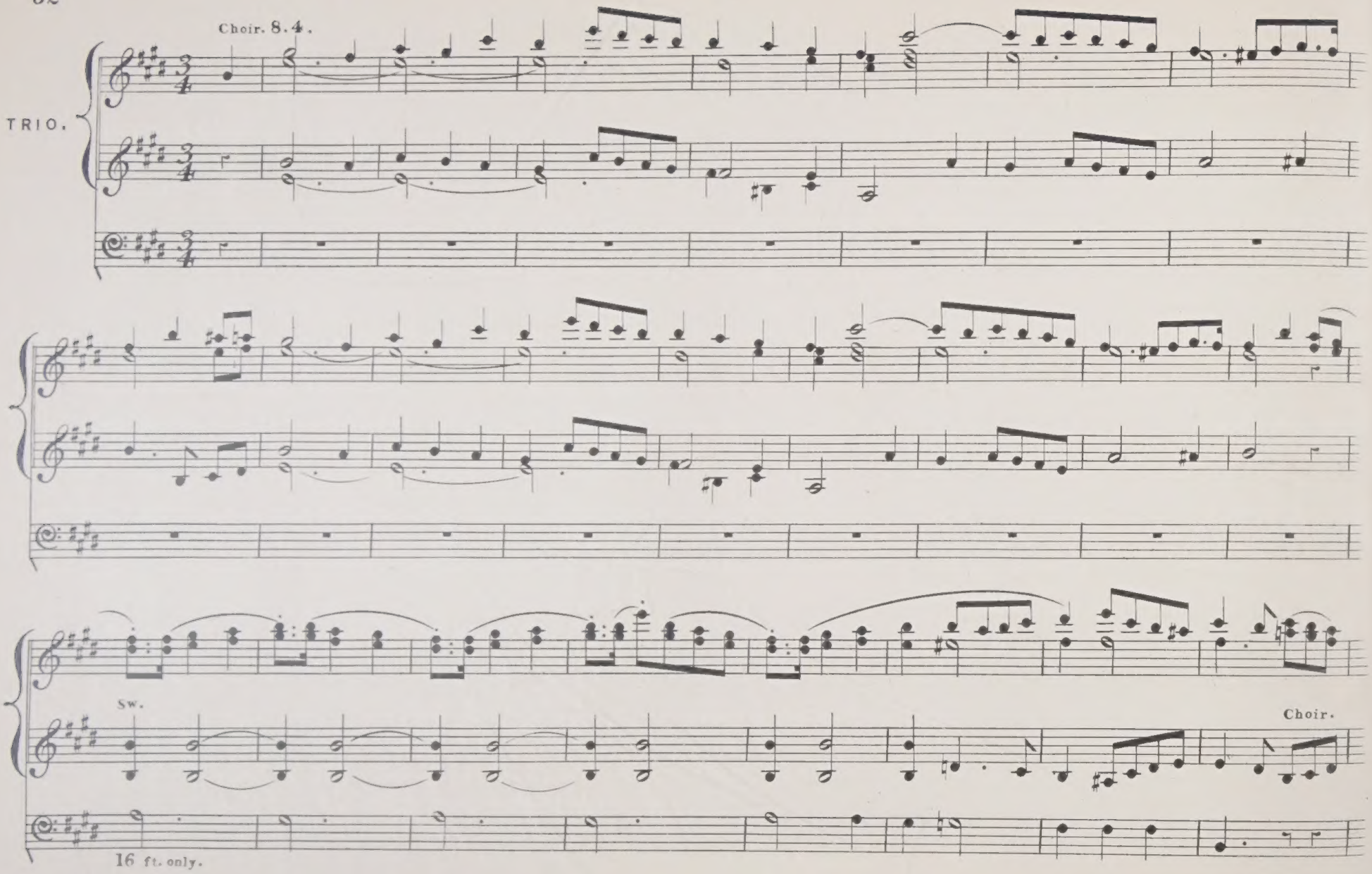

Sw. both hands.
add 8 ft.
cres:
f
Choir.
D. C.
Gt. Org.
Full with reeds.


Choir. 8. 4.
TRIO.
Sw.
Choir.
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THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

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The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

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The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

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The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

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The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

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The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

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The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

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The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

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The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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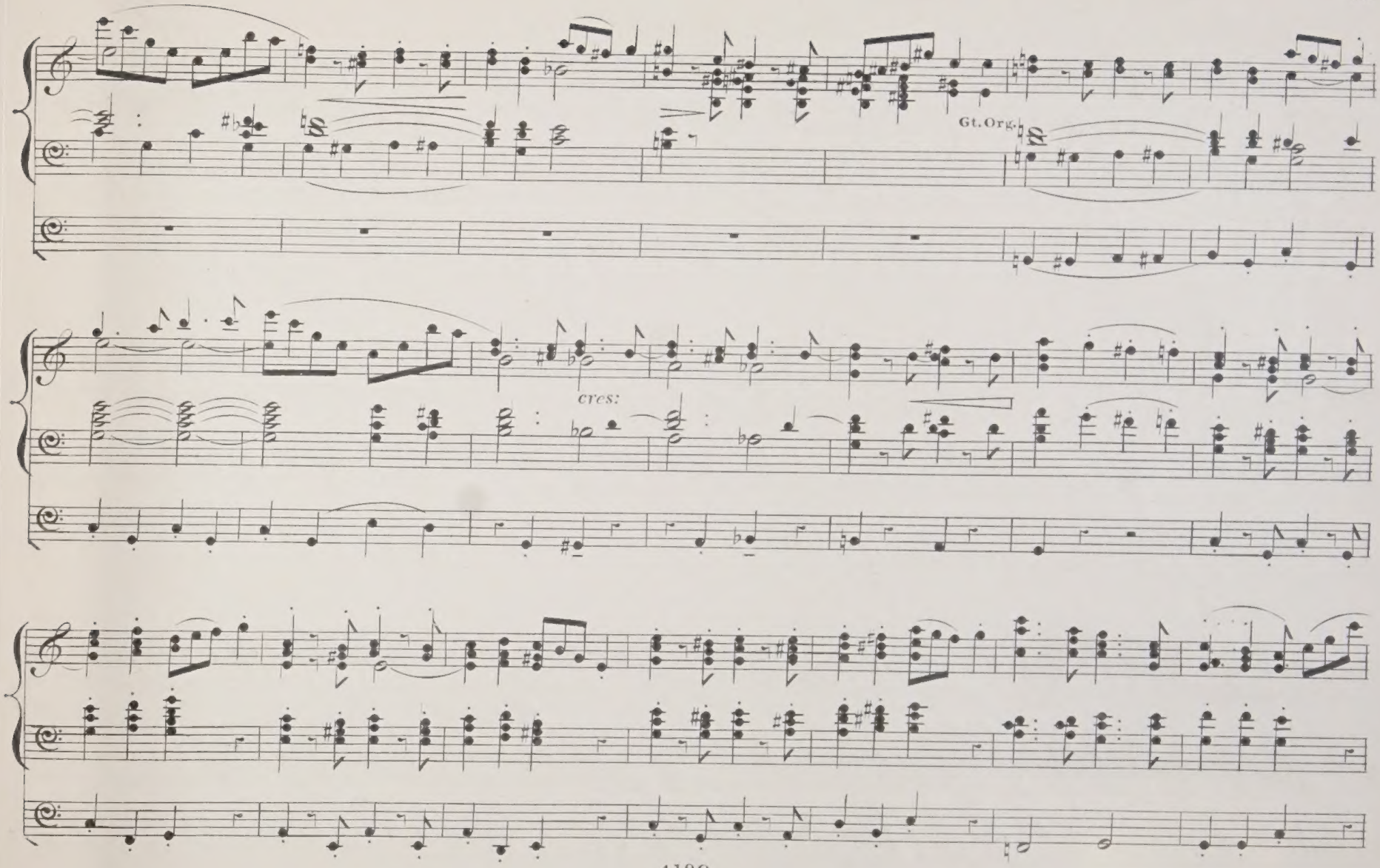
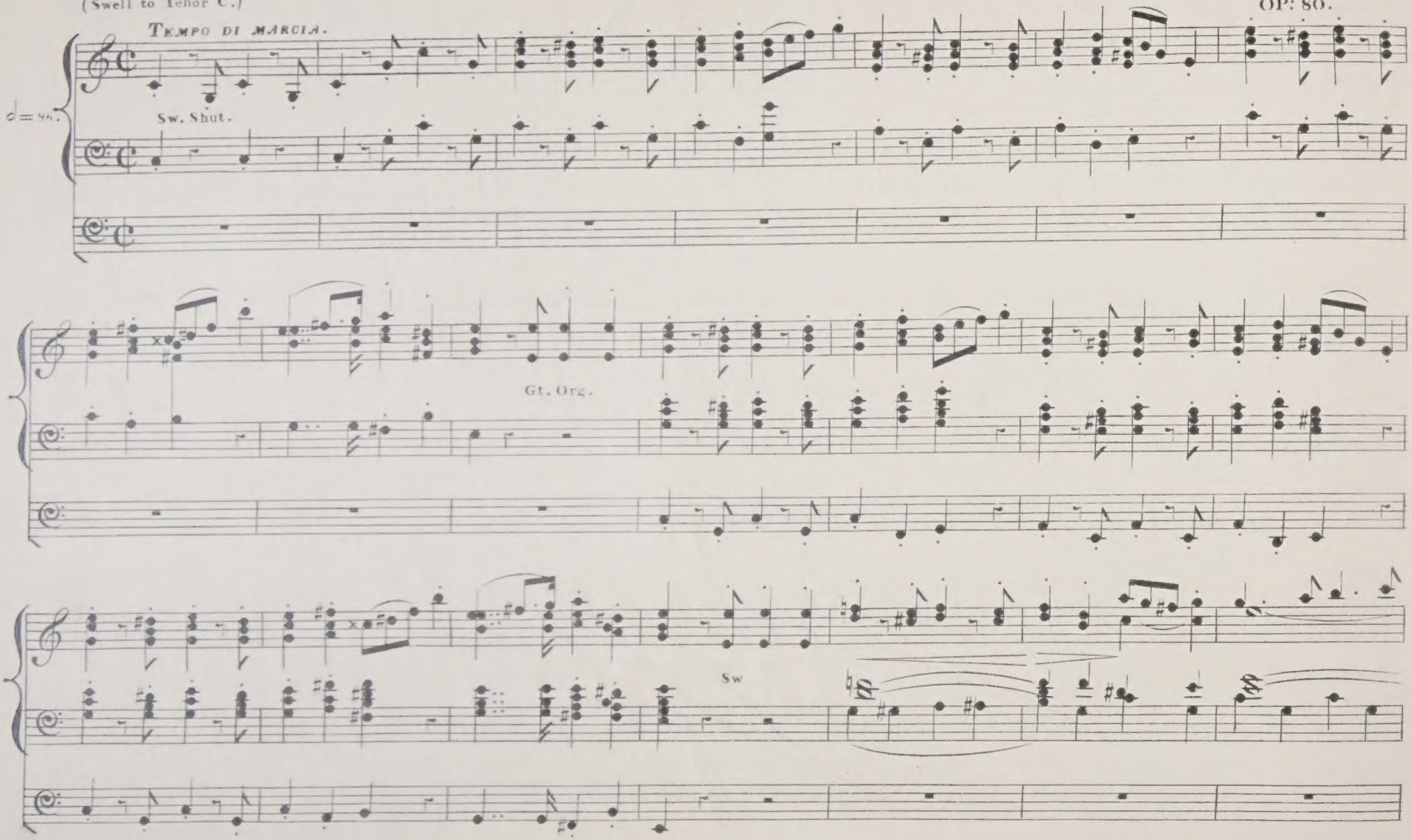

Gt.Org.
cres:

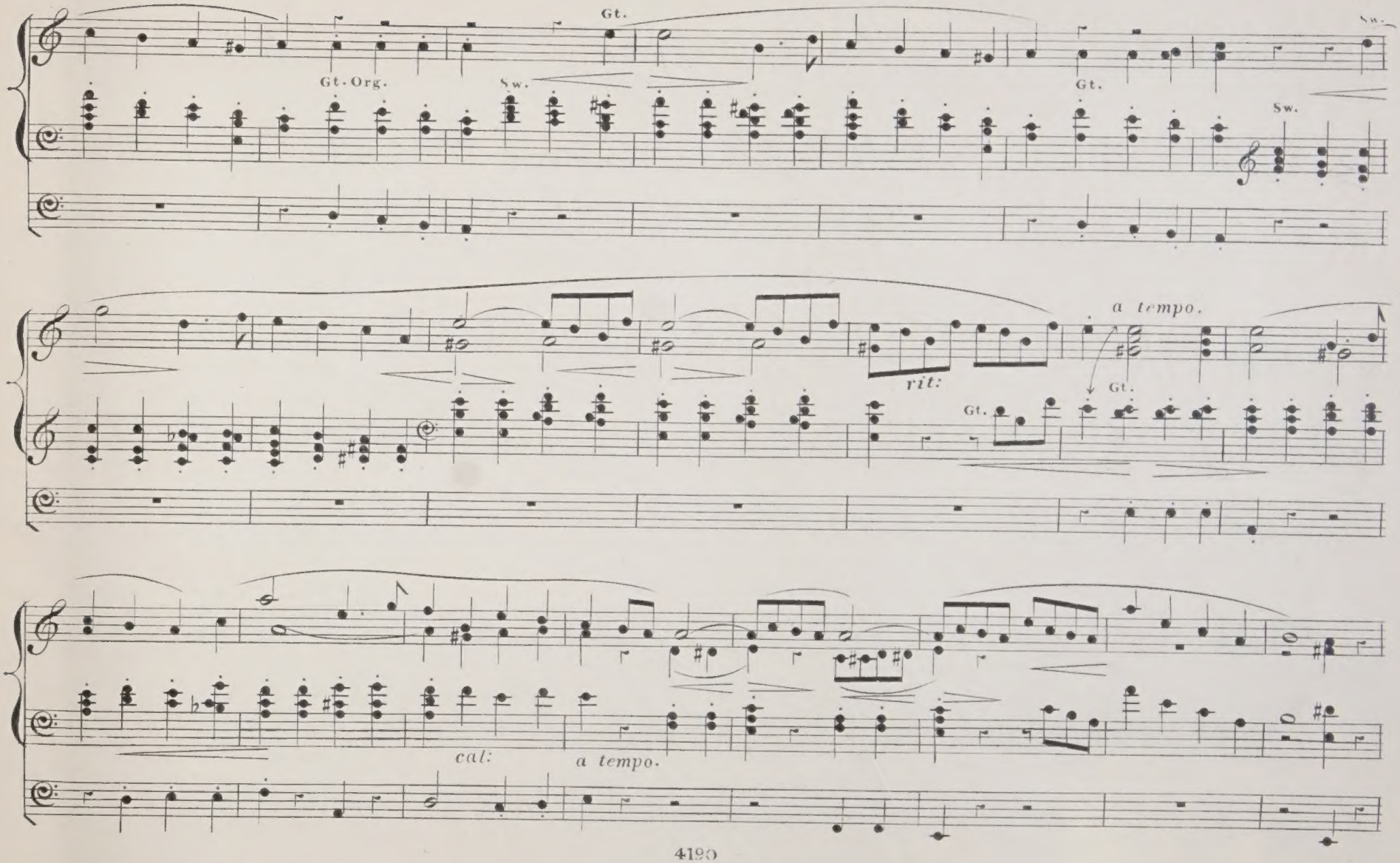
Full Sw coupled throughout to
Great Organ Full
Pedal 16 feet coupled to Great
(Swell to Tenor C.)

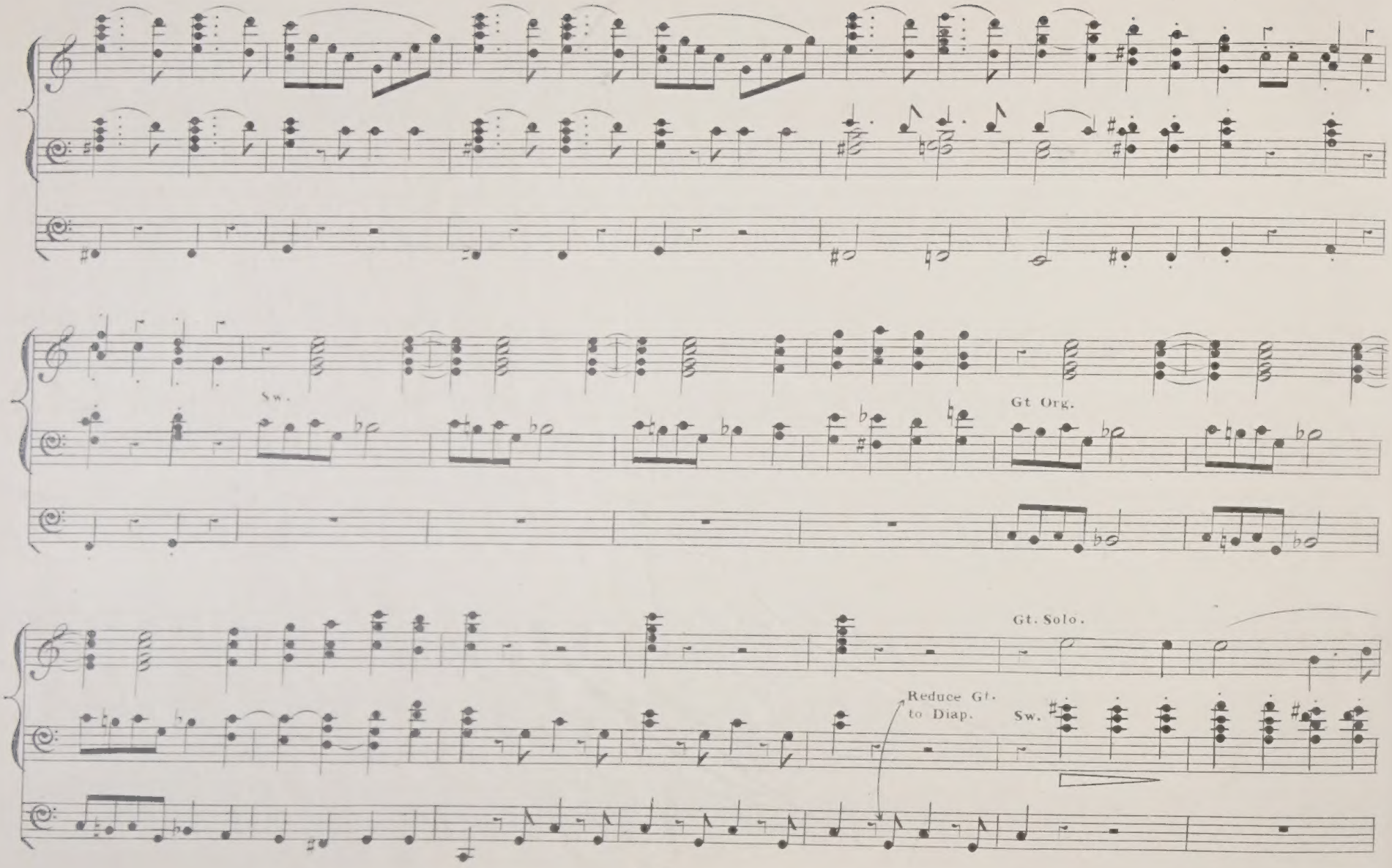
Festal March.

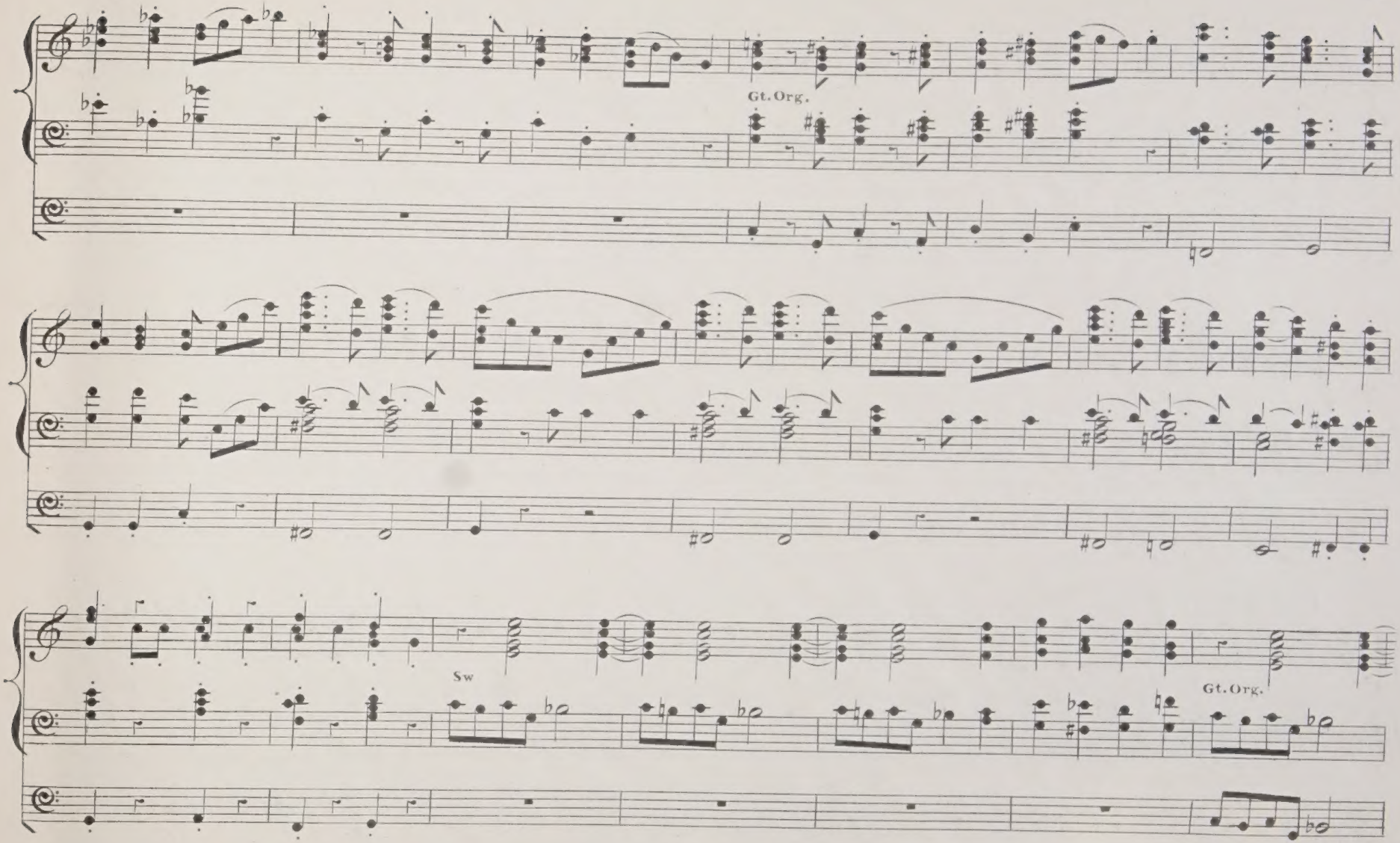
FOR THE ORGAN.

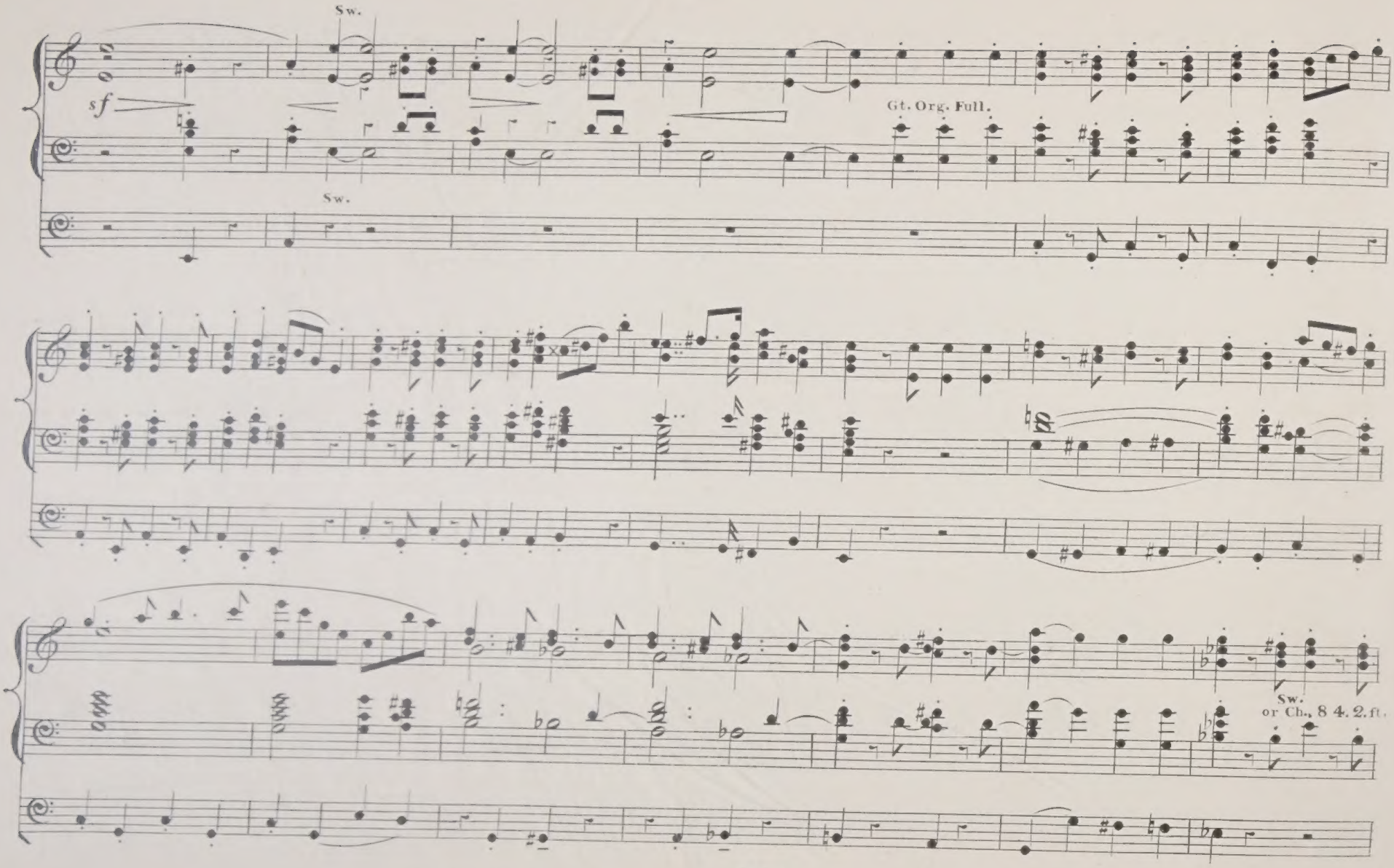
BY J. BAPTISTE CALKIN.
OP: 80.




Gt.
Gt. Org.
Sw.
Gt.
Sw.
rit:
a tempo.
Gt.
Gt.
cal:
a tempo.


Sw.
Gt Org.
Gt. Solo.
Reduce Gt.
to Diap.
Sw.


Gt. Org.
Sw
Gt. Org.

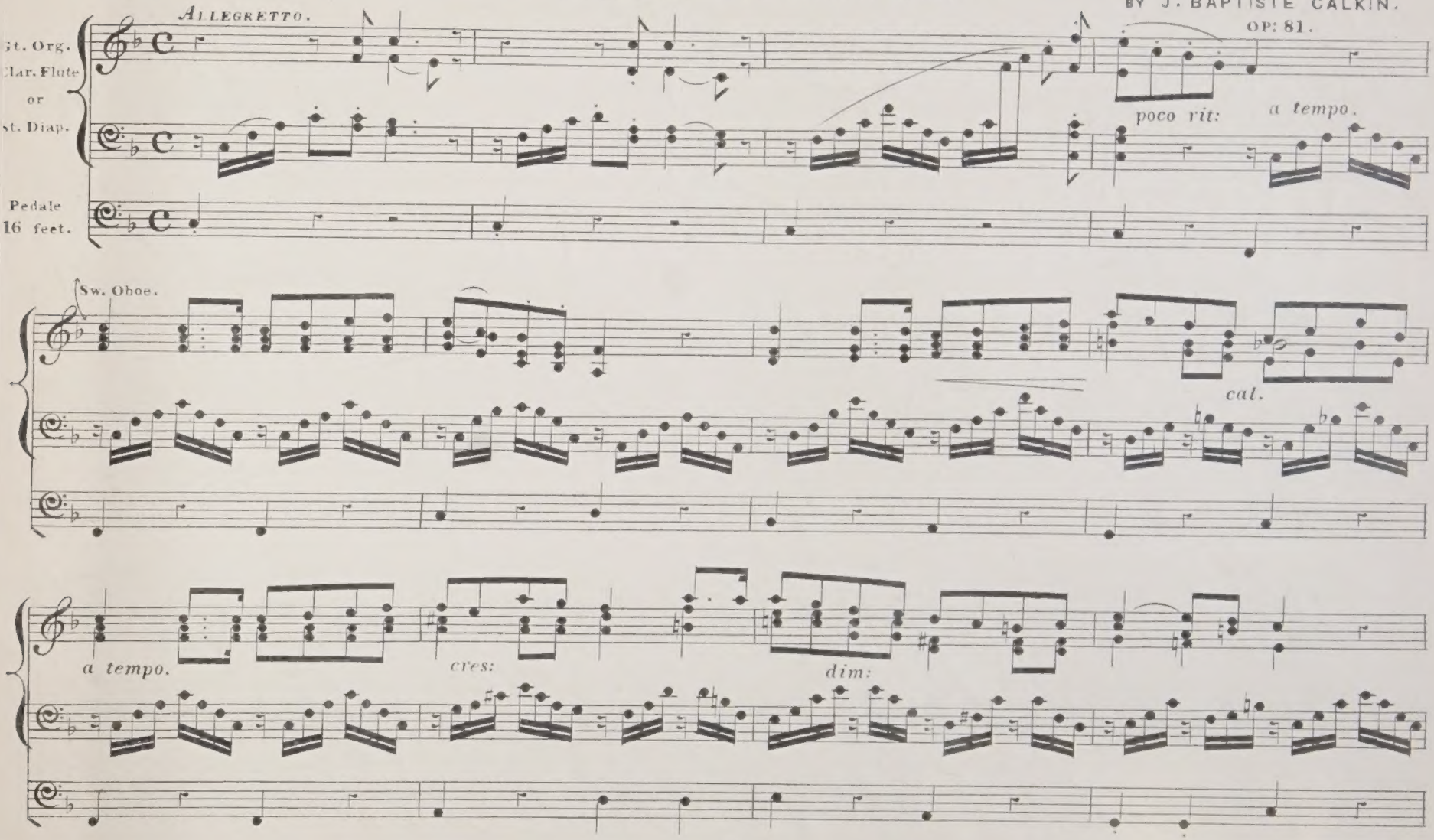

Sw.
sf
Gt. Org. Full.
Sw.
Sw.
or Ch., 8 4. 2. ft.

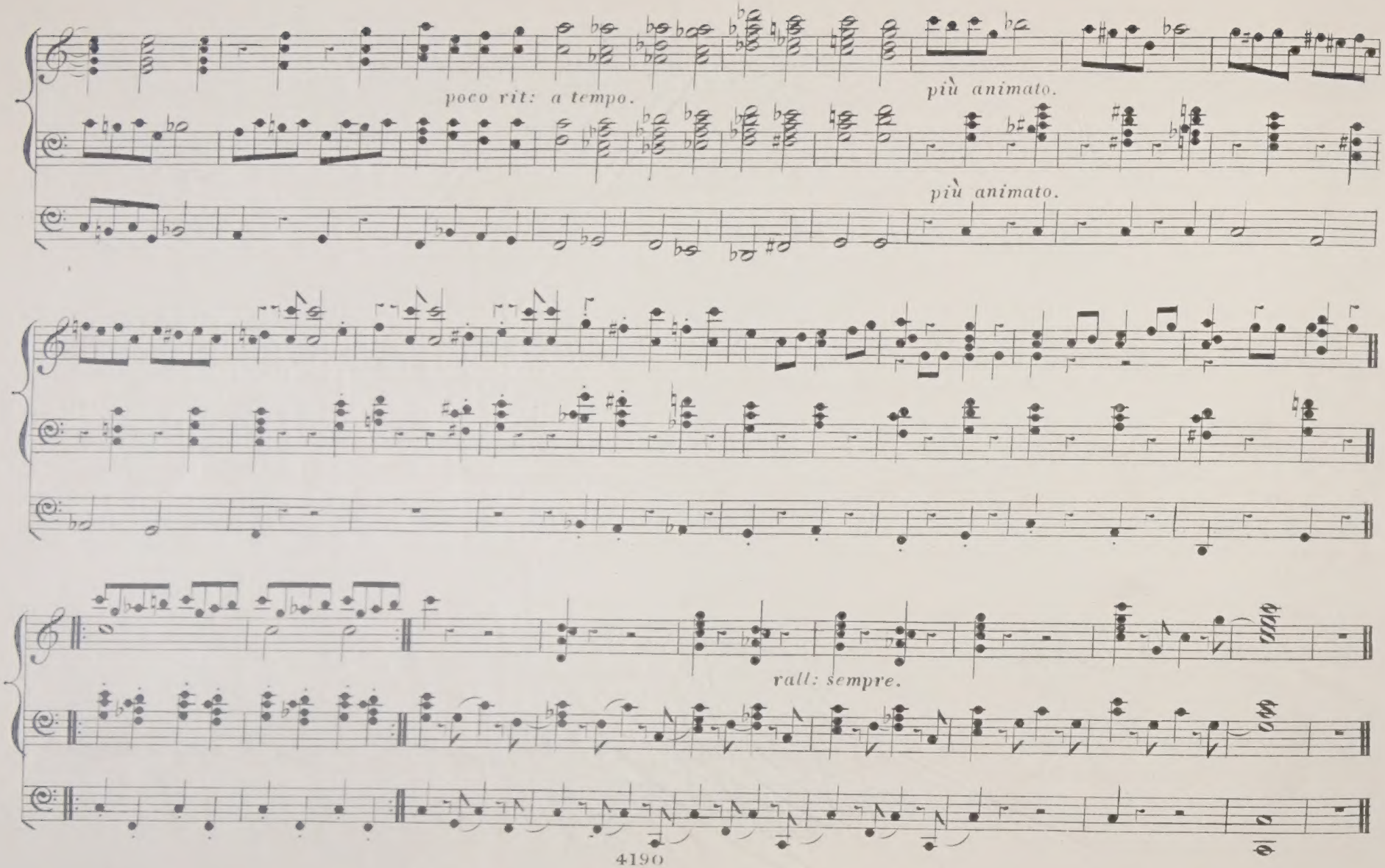
Hommage à Mendelssohn.

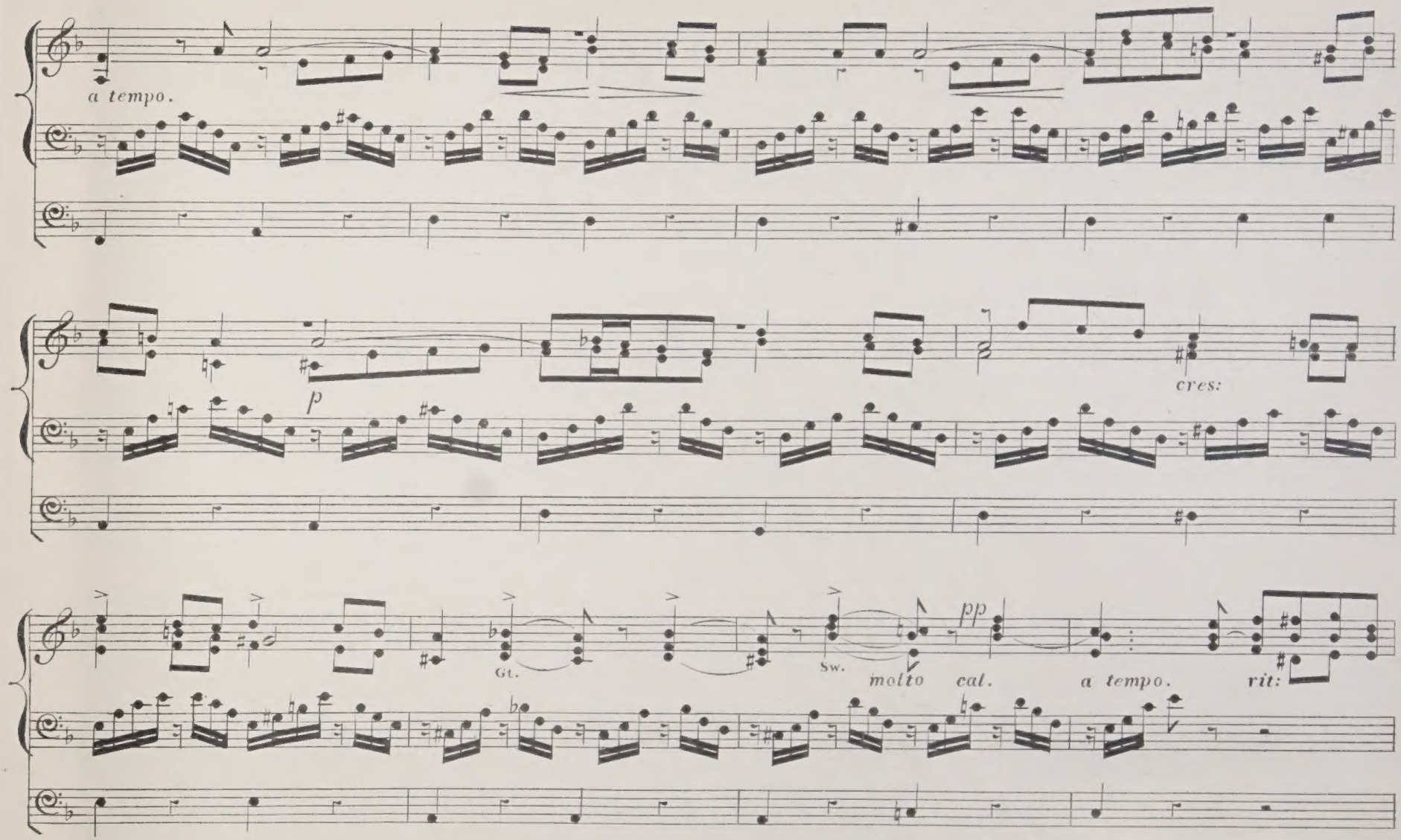
THREE-PART SONG WITHOUT WORDS.

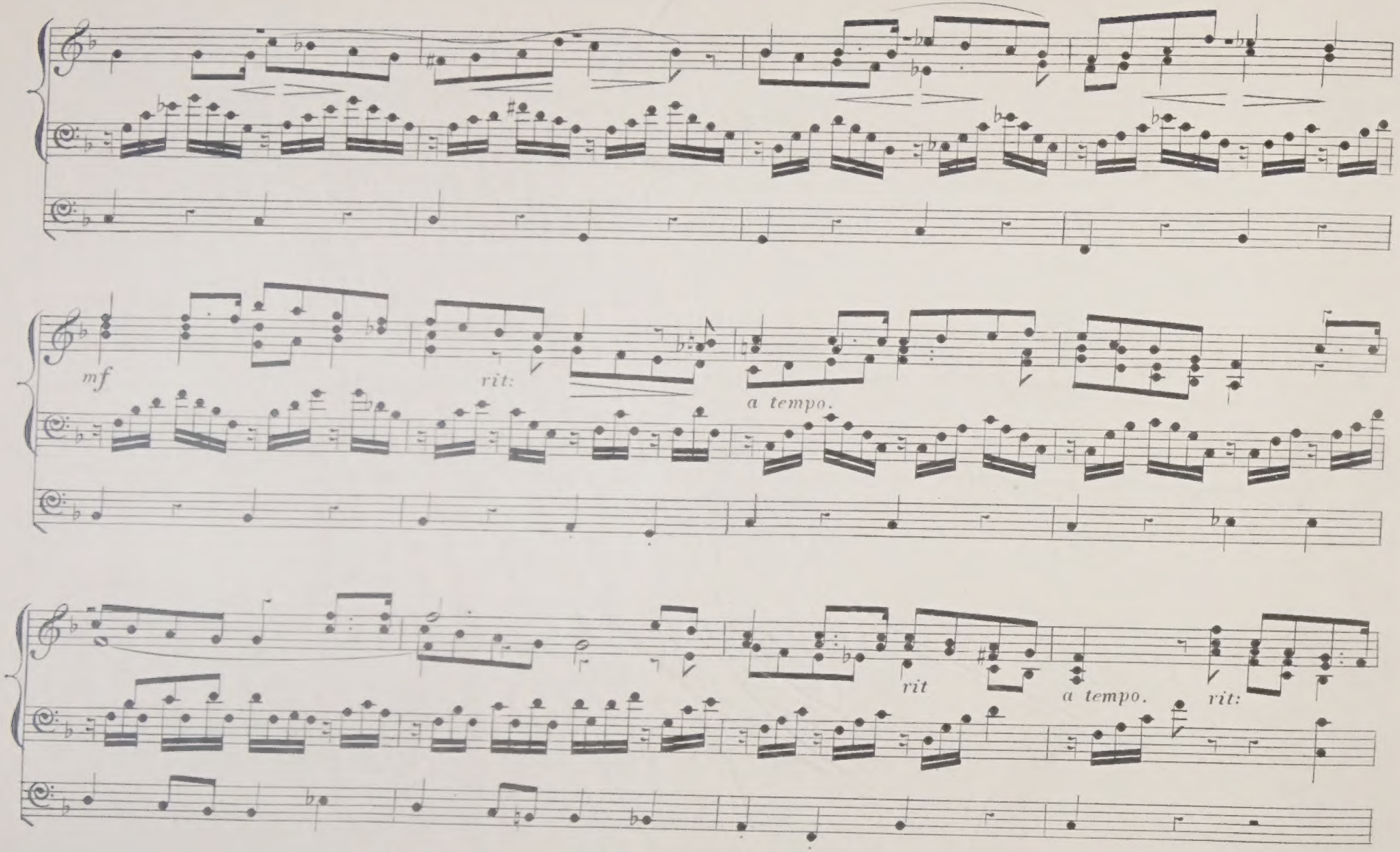
BY J. BAPTISTE CALKIN.

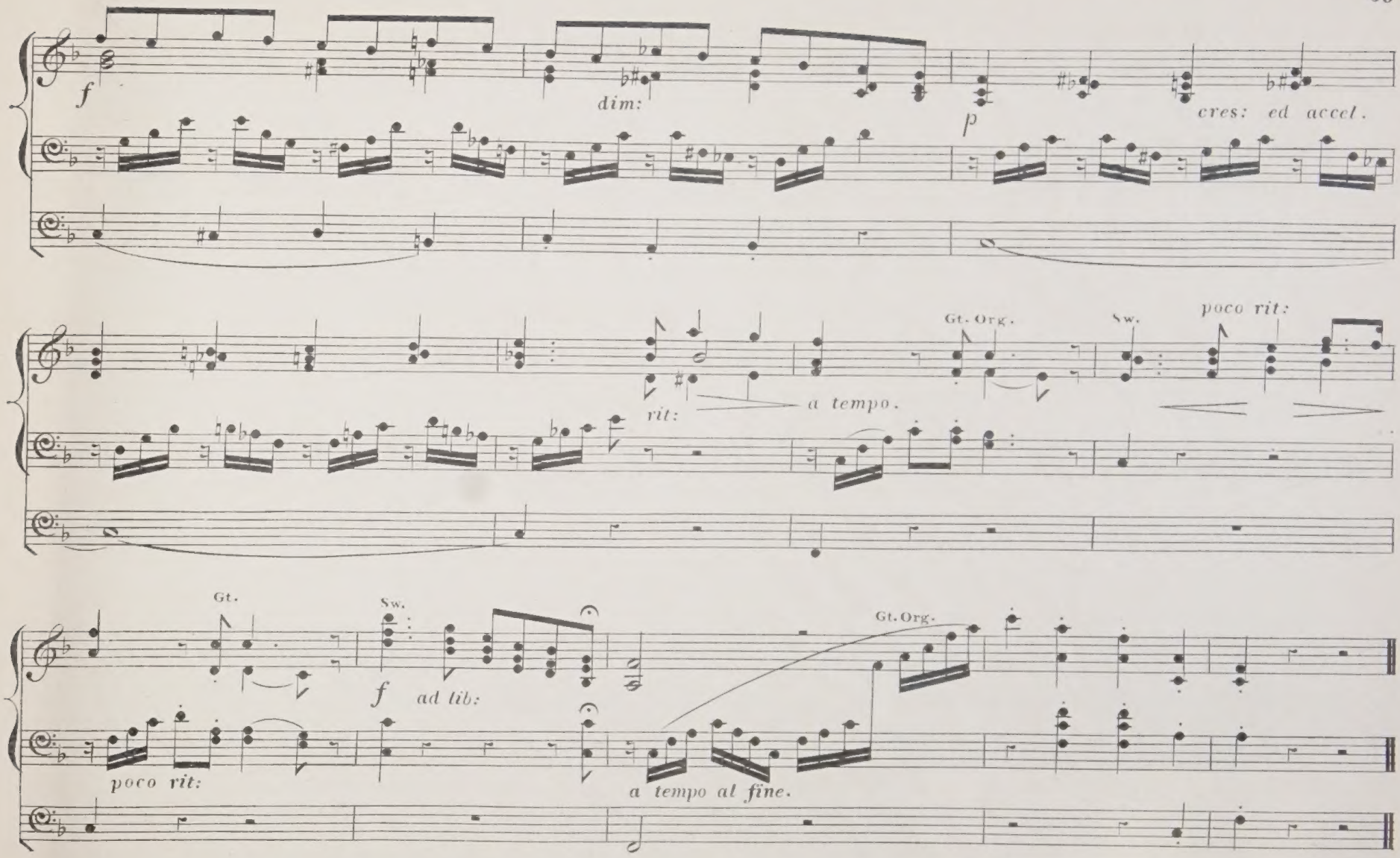
OP: 81.

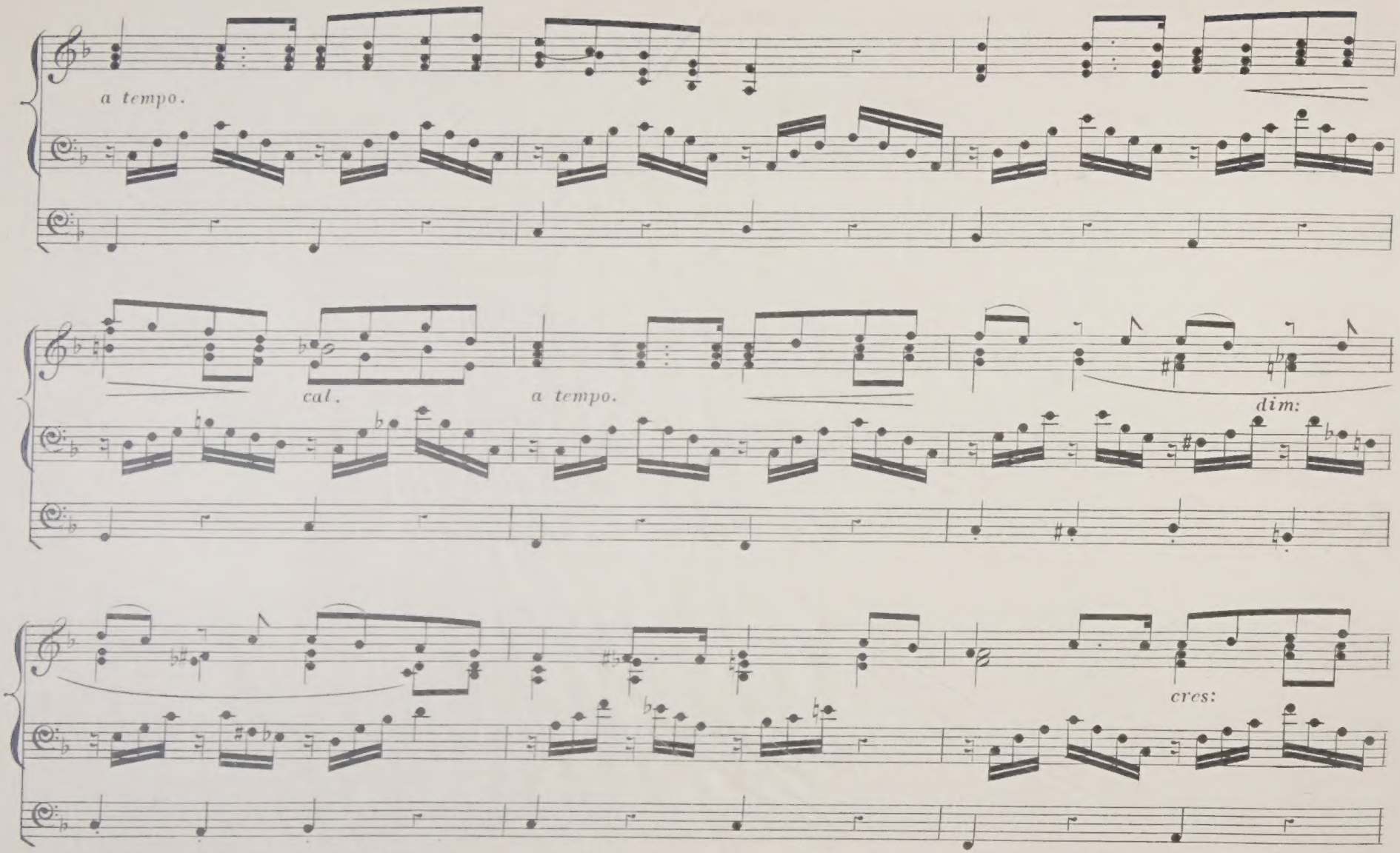



poco rit: a tempo.
più animato.
più animato.
rall: sempre.


a tempo.
p
cres:
Gt.
Sw.
pp
molto cal.
a tempo.
rit:


mf
rit:
a tempo.
rit
a tempo.
rit:


f
dim:
p
cres: ed accel.
rit:
a tempo.
Gt. Org.
Sw.
poco rit:
Gt.
Sw.
f ad lib:
Gt. Org.
poco rit:
a tempo al fine.


a tempo.
cal.
a tempo.
dim:
cres:

ORIGINAL COMPOSITIONS

FOR THE

Organ,

BY

J. BAPTISTE CALKIN.

Nº 1	ANDANTE (VARIED.)	1 . 0
2	HOMMAGE A MOZART.	2 . 0
	CHORAL FUGUE.	
3.	MARCHE RELIGIEUSE.	2 . 0
	ALLEGRETTO.	
4.	ANDANTE ESPRESSIVO.	2 . 0
	ORGAN STUDY ON PLEYELS HYMN TUNE.	
	HOMMAGE A HAYDN.	
5.	ALLEGRETTO RELIGIOSO.	2 . 0
	MINUET AND TRIO.	
6.	FESTAL MARCH.	2 . 0
	HOMMAGE À MENDELSSOHN.	
Nº 7.	HARVEST THANKSGIVING MARCH	1 . 6
	TWO-PART SONG WITHOUT WORDS.	
*8.	MINUETTO.	1 . 0

* From the Organists' Quarterly Journal.

Nº 7.

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Boston, New York & Philadelphia,
DITSON & Cº

MARCHES FOR PIANOFORTE (SOLO).

		s.	d.
Allen, Alfred B.	March of the Choristers	3	0
Barry, C. A.	Birthday March	3	0
Barnby, J.	Bride's March, "Rebekah"	3	0
Beethoven	Military March, "King Stephen"	2	0
,,	Religious March, ,, ,,	1	0
,,	Triumphal March, ,, ,,	1	0
,,	Turkish March, "Ruins of Athens"	1	6
Benedict, Sir Julius	Malcolm (Marche Triomphale)	4	0
Brabham, James	March of the Pilgrims	3	0
Calkin, J. B.	Festal March	3	0
Egghard, Jules	Marche de la Garde Impériale	4	0
Elvey, Sir George	Festal March, performed at the marriage of H.R.H. the Princess Louise and the Marquis of Lorne	3	0
Gounod, Ch.	March to Calvary, "Redemption"	4	0
,,	Marche Solennelle	4	0
,,	Wedding March, No. 1	4	0
,,	Wedding March, No. 2	4	0
Handel	Dead March, "Saul"	1	6
Hiller, Ferdinand	Marcia, Op. 144	3	0
Jacoby, S.	March, dedicated to the Volunteers of Great Britain	3	6
Krüger, W.	Marche des Bohémiens Russes	4	0
Longhurst, W. H.	March of King David's Army, "David and Absalom"	5	0
Mendelssohn	March composed in celebration of the visit of the painter Cornelius to Dresden	3	0
,,	War March, "Athalie"	4	0

		s.	d.
Mendelssohn (*continued*)	Funeral March composed for a military band	3	0
,,	Wedding March	2	6
,,	Marche Funèbre, "Lieder ohne Worte"	1	0
,,	Hero's March	3	0
,,	Pilgrims' March	2	0
Molique, B.	March, "Abraham"	2	0
Novello, V.	3 Marches—2 of Mozart, 1 of Gluck	2	0
Oakeley, H. S.	Funeral March, Op. 23	4	0
,,	The Edinburgh March	4	0
O'Leary, A.	5 Marches—No. 1, "Hasten to the fight." No. 2, "Union." No. 3, "The Battle Field." No. 4, "The United Band." No. 5, "On the March." Complete, 5s. or Singly	2	0
Ouseley, The Rev. Sir Frederick	March, "St. Polycarp"	3	0
Sloman, R.	The Abyssinian March	2	0
Smart, Henry	March in G	3	0
,,	March in D	3	0
Thorne, J. F.	Recessional March	4	0
Wesley, Dr. S. S.	March	3	0
Wollenhaupt	Grande Marche de Concert	3	0
,,	Marche Hongroise	3	0
,,	Grande Marche Militaire	4	0
Wagner	March, "Tannhäuser." F. Spindler	3	0
,,	,, W. Krüger	5	0
Zimmermann, Agnes	Marche	2	6

MARCHES FOR PIANOFORTE (DUET).

		s.	d.
Calkin, J. B.	Marche Religieuse	4	0
,,	Festal March	4	0
Gounod, Ch.	March to Calvary, "Redemption"	5	0
,,	Wedding March, No. 1	4	0
,,	Wedding March, No. 2	4	0
,,	Marche Solennelle	5	0
Mendelssohn	Hero's March, Op. 22	4	0
,,	Wedding March, Op. 61	3	0
,,	War March of the Priests from "Athalie," Op. 74	4	0

		s.	d.
Mendelssohn (*continued*)	Pilgrims' March from Italian Symphony, Op. 90	3	0
,,	Funeral March, Op. 103	4	0
,,	Cornelius March, Op. 108	5	0
Molique, B.	March from "Abraham"	4	0
Moscheles, I.	March (No. 1 of two Duets for Pianoforte Students)	2	6
Silas, E.	Funeral March	6	0
Wigan, C.	Triumphal March	6	0

The above sold at half-price.

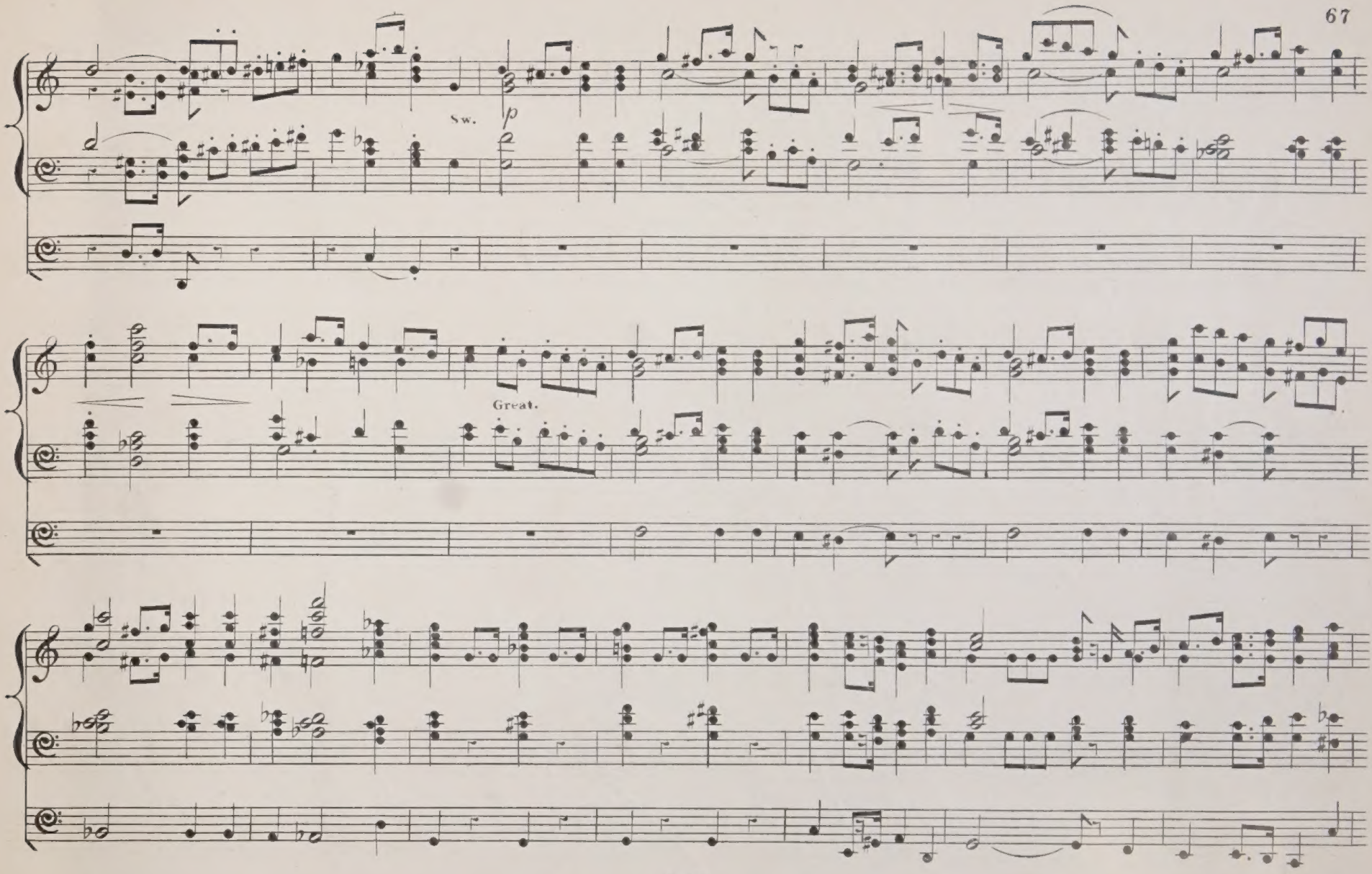
MARCHES FOR THE ORGAN.

		Arranged by	Net s.	Net d.
Adam, Adolphe	Marche Religieuse	W. T. Best	2	0
Alexander, Alfred	March	,,	2	0
Beethoven	Military March, Posthumous	W. T. Best	2	0
,,	Triumphal March (Tarpeja)	,,	2	0
,,	Grand March in D (Op. 45)	,,	2	0
,,	Funeral March (Op. 26)	,,	2	0
,,	March (Egmont)	,,	2	0
Best, W. T.	March for a Church Festival, in D major	,,	3	0
,,	Wedding March	,,	3	0
,,	Funeral March	,,	3	0
Cherubini	Marche Religieuse, composed for the Coronation of Charles X.	H. J. Lincoln	1	3
Chopin	Funeral March from Pianoforte Sonata	W. T. Best	2	0
Calkin, J. B.	Marche Religieuse		2	0
,,	Festal March		2	0
,,	Harvest Thanksgiving March		1	6
Carter, William	Processional March, "Placida"		2	0
Carter, George	Grand Festival March		2	0
Collin, Charles	Three Marches	1 at 3s., 2 at	2	6
Dussek	Marcia Funèbre, Sonata, Op. 74, four hands	W. J. Westbrook	1	6
Gounod, Ch.	March to Calvary, "Redemption"	Dr. G. C. Martin	2	0
,,	Marche Solennelle		1	6
,,	Wedding March, No. 1		2	0
,,	Wedding March, No. 2		2	0
Handel	March, "Scipio"	W. T. Best	2	0
,,	March, "Ode, St. Cecilia's Day"	,,	2	0
,,	March, "Hercules"	,,	2	0
,,	Funeral March, "Samson"	,,	2	0
,,	Dead March, "Saul"	,,	2	0
,,	,,	W. J. Westbrook	1	6
,,	March, "Joshua"	W. T. Best	2	0
Hatton, J. L.	Triumphal March	,,	2	0
Hiles, Dr. H.	A Festival March		2	0
Jekyll, C. S.	Grand March		3	0
Liszt	Triumphal March, "Vom Fels zum Meer"	W. T. Best	2	0
Lefèbure-Wély	Two Marches, each		2	0
Meyerbeer	Schiller March	W. T. Best	2	0
,,	Coronation March, "Le Prophète,"	,,	2	0

		Arranged by	Net s.	Net d.
Monk, Dr. E. G.	March from the "Bard"	G. A. Hardacre	1	0
Mozart	March, C major, "Idomeneo"	W. T. Best	2	0
,,	F ,, ,,	,,	2	0
,,	,, "Posthumous," D major	,,	2	0
Mendelssohn	War March, "Athalie"	,,	2	0
,,	,, ,,	Dr. Steggall	1	6
,,	Pilgrims' March, Op. 90	Dr. Chipp	1	6
,,	Cornelius March, Op. 108	W. T. Best	1	6
,,	Funeral March, Op. 103	,,	1	6
,,	Wedding March	,,	2	0
,,	,,	C. E. Willing	1	0
Molique, B.	March, "Abraham"	W. T. Best	1	6
Moscheles, I.	Marche Triomphale	,,	2	0
Ouseley, Rev. Sir F. A. G.	March, "Polycarp"	L. Colborne	1	0
Richardson, J. E.	March		1	6
Schubert	Grand Funeral March, written on the occasion of the death of Alexander I.	E. Silas	1	0
,,	March, Op. 27	W. J. Westbrook	1	6
,,	March Solennelle, Op. 40, No. 5	W. T. Best	2	0
,,	March, Op. 40, No. 4	,,	2	0
,,	Grand March, Op. 40, No. 2	,,	2	0
,,	March, B minor, Op. 27, No. 1	,,	2	0
Selby, Luard	Processional Wedding March	,,	1	0
,,	Marche Serieuse		1	0
,,	Orchestral March		1	0
Silas, E.	March in B flat		1	0
Spohr	March from Notturno, Op. 34	W. T. Best	2	0
Schumann	March, Op. 85	,,	2	0
Spindler, F.	March, C minor	,,	2	0
Smart, Henry	Grand Solemn March, in C minor		2	0
,,	Festive March, in D		1	6
Steggall, Dr.	March, Philistines, "Samuel"		2	0
Stone, J. T.	Marche Triomphale		1	6
Thorne, E. H.	Festive March		2	0
Tours, B.	March	W. J. Westbrook	1	6
Wagner	March, "Tannhäuser"	F. Archer	2	0
Weber	March from Pianoforte Duets	W. T. Best	2	6
Wesley, S	March	J. Hiles	1	6
Westbrook, W. J.	Festival March		1	6
,,	,, No. 2		1	6
,,	March	Dr. Stainer	1	6
Zimmermann, Agnes	March		1	6

Many of the above Marches are contained, with several other pieces, in Numbers of Best's Arrangements, &c.

LONDON AND NEW YORK: NOVELLO, EWER & CO.

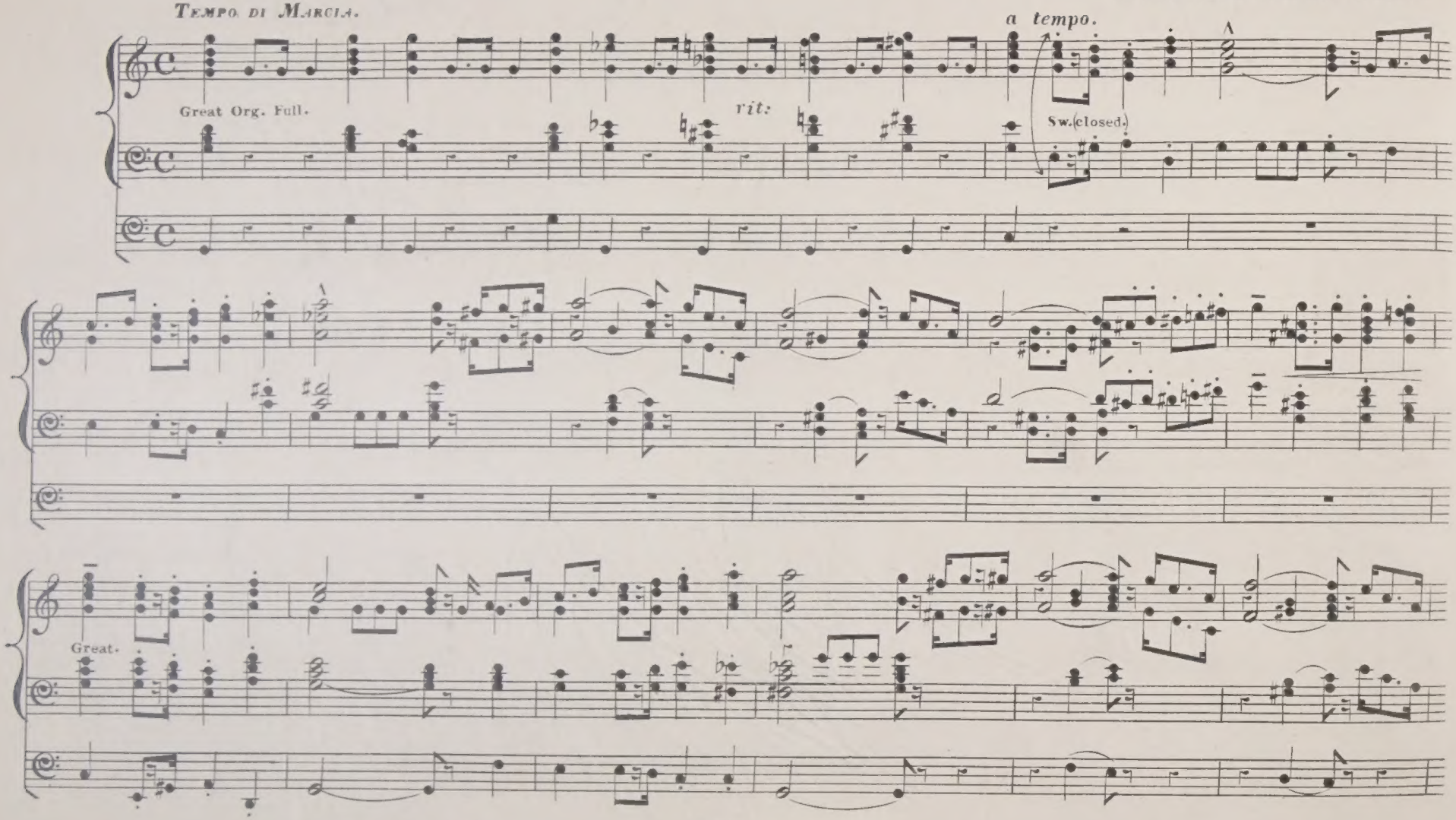

Sw.
p
Great.

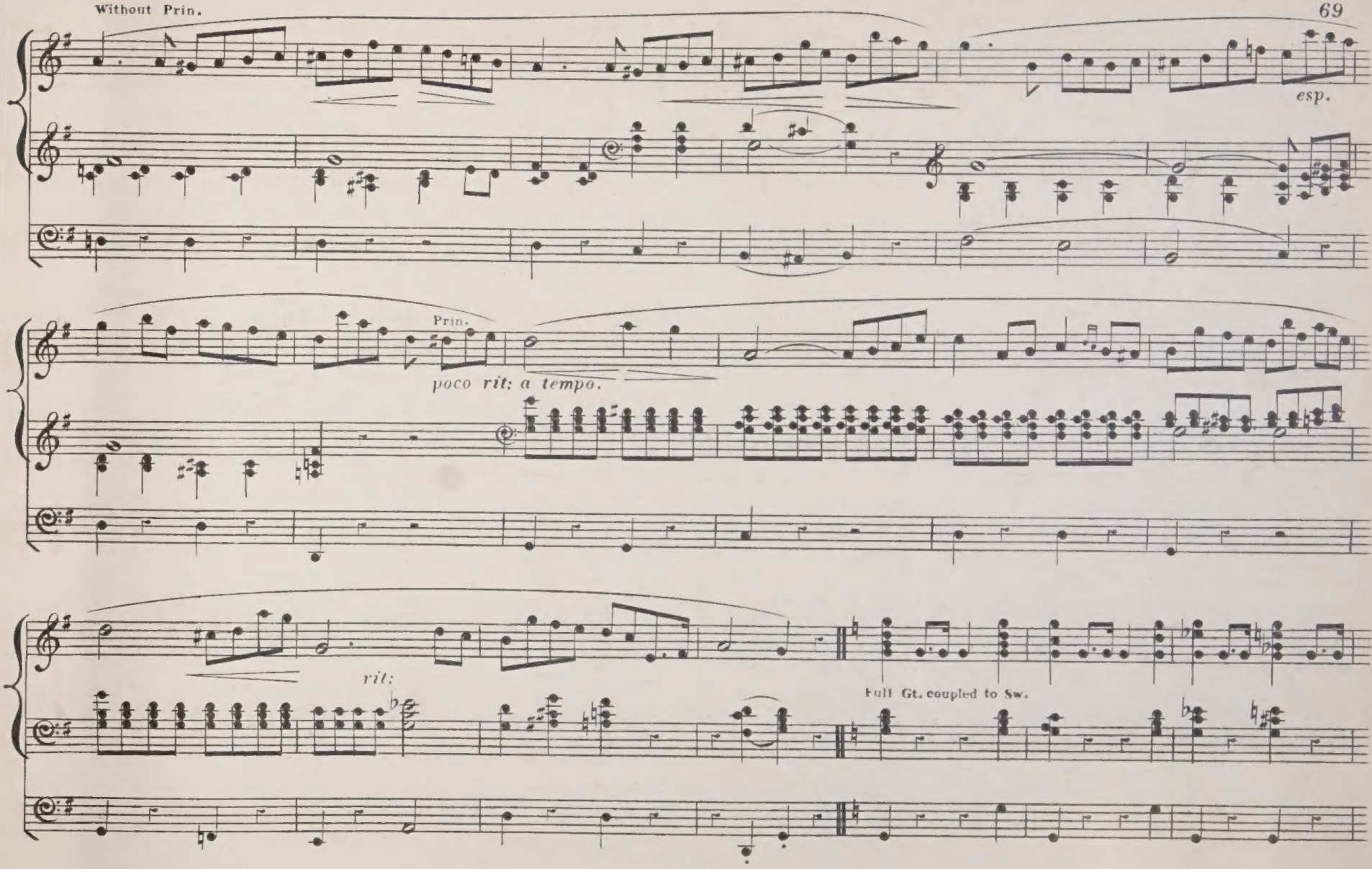
TO LOVELL PHILLIPS.

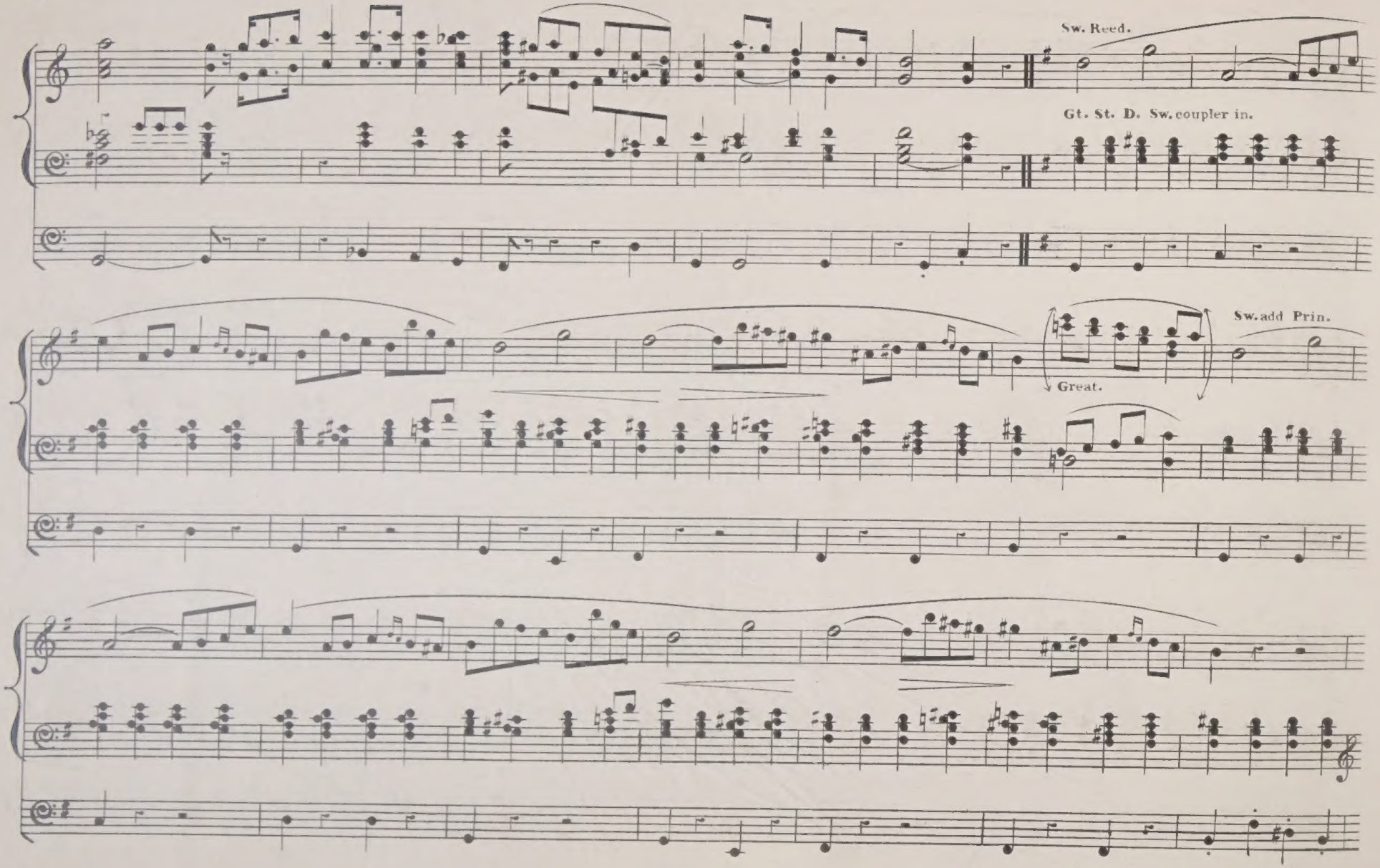
Harvest Thanksgiving March.

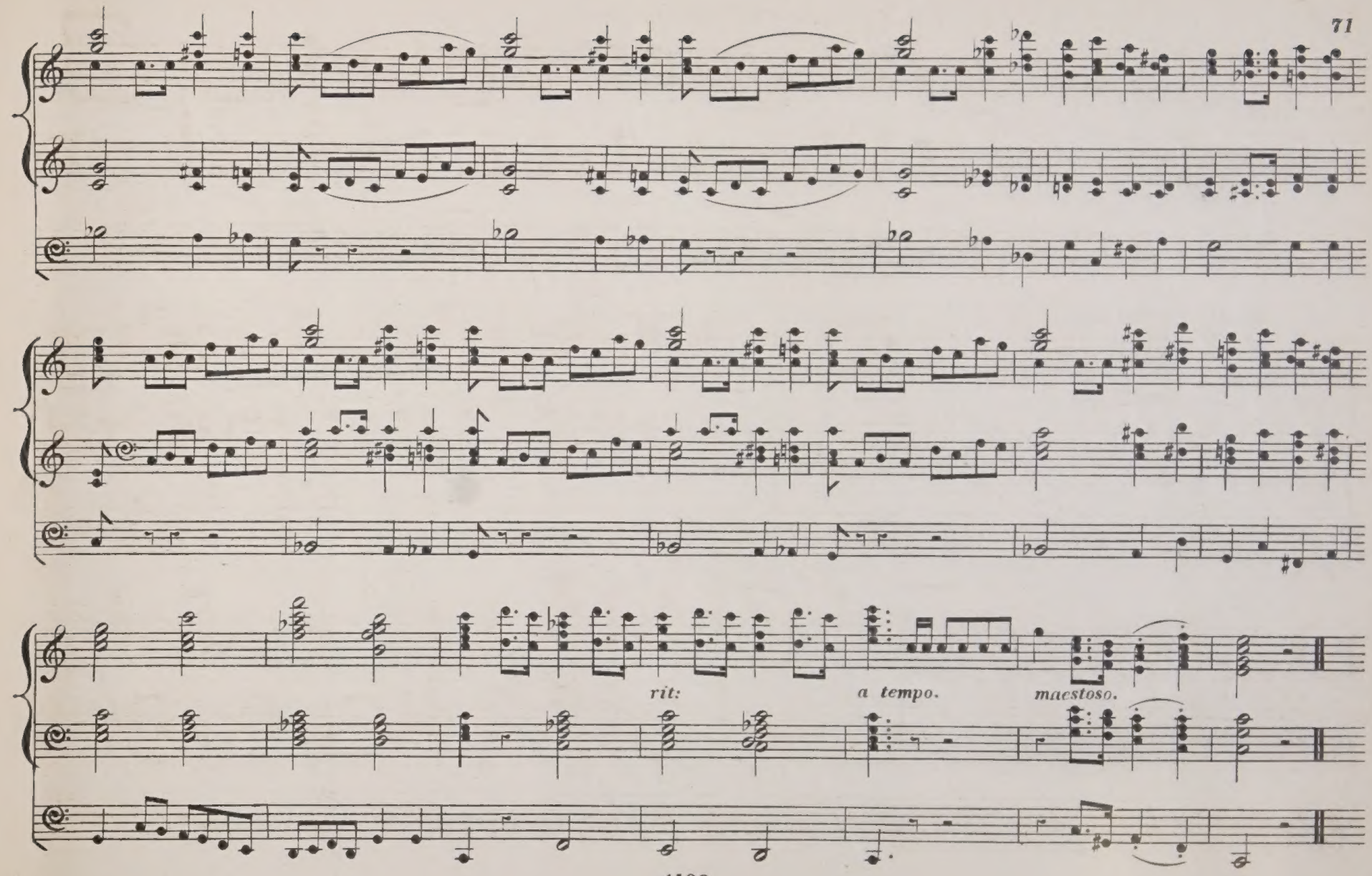
Full Sw. coupled to
Full Great.

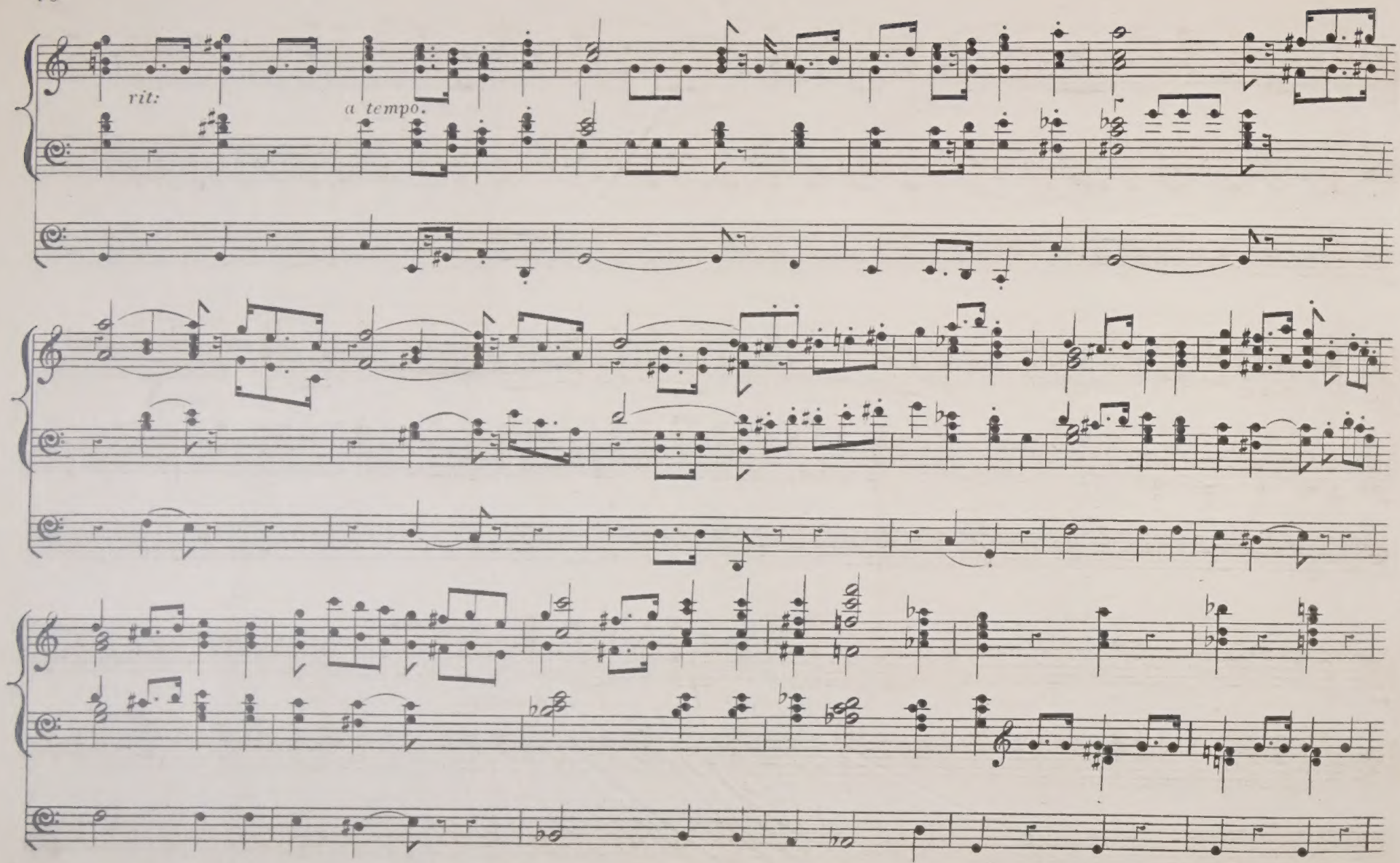
J. BAPTISTE CALKIN OP: 85.

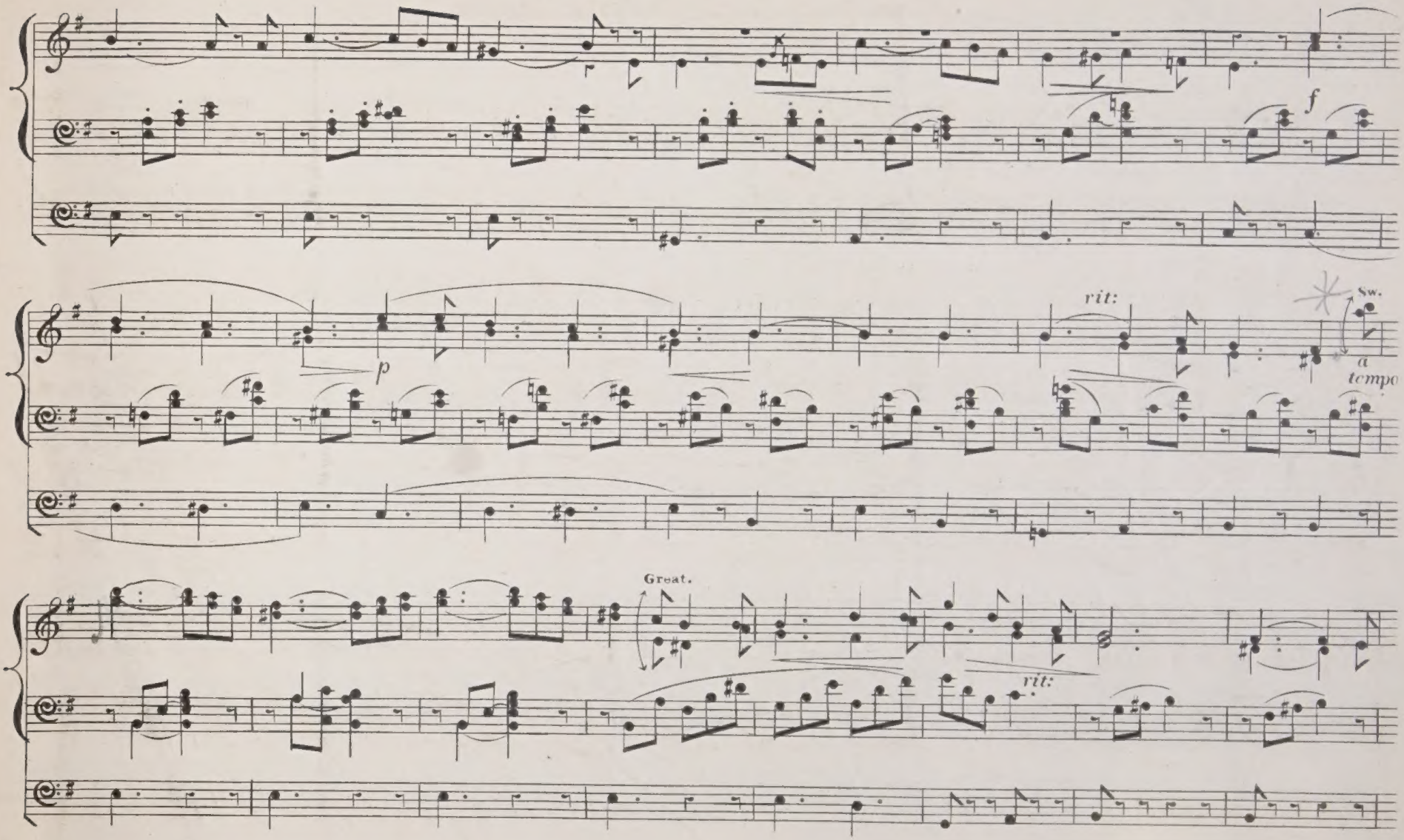



Without Prin.
esp.
Prin.
poco rit: a tempo.
rit:
Full Gt. coupled to Sw.


Sw. Reed.
Gt. St. D. Sw. coupler in.
Sw. add Prin.
Great.


rit:
a tempo.
maestoso.


rit:
a tempo.

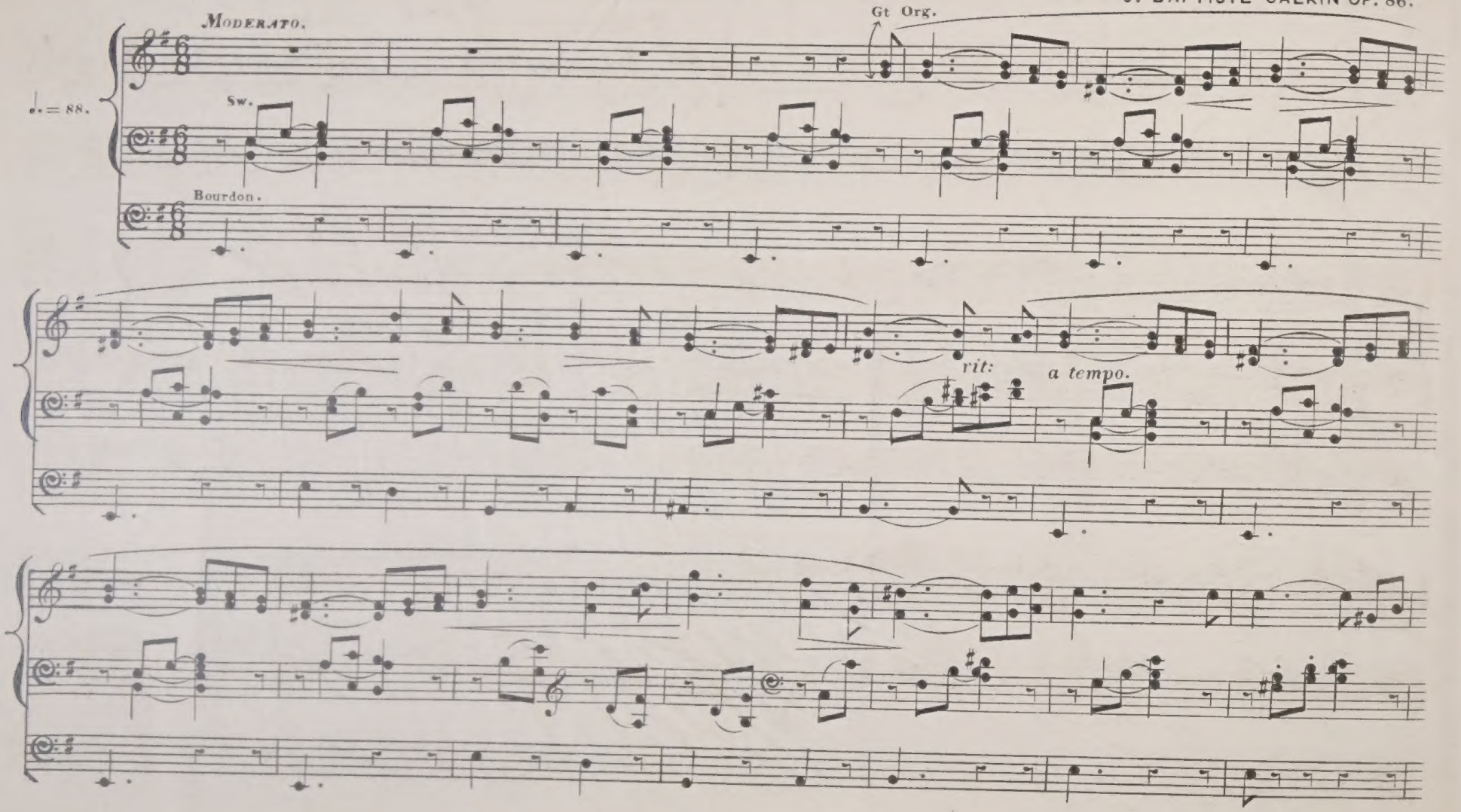

f
p
rit:
Sw.
a tempo
Great.
rit:

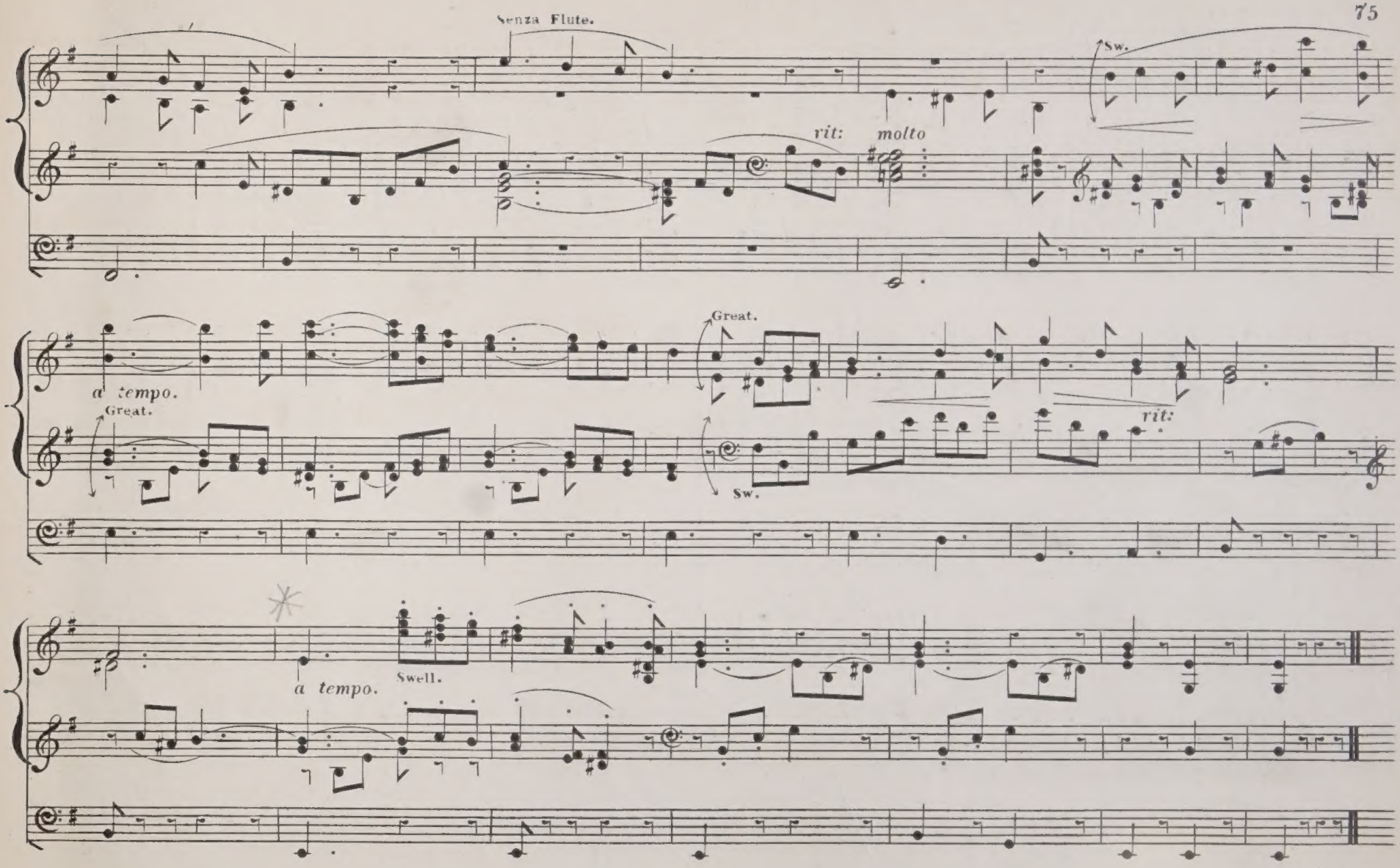
TO FRANK WESTAWAY FORCE.

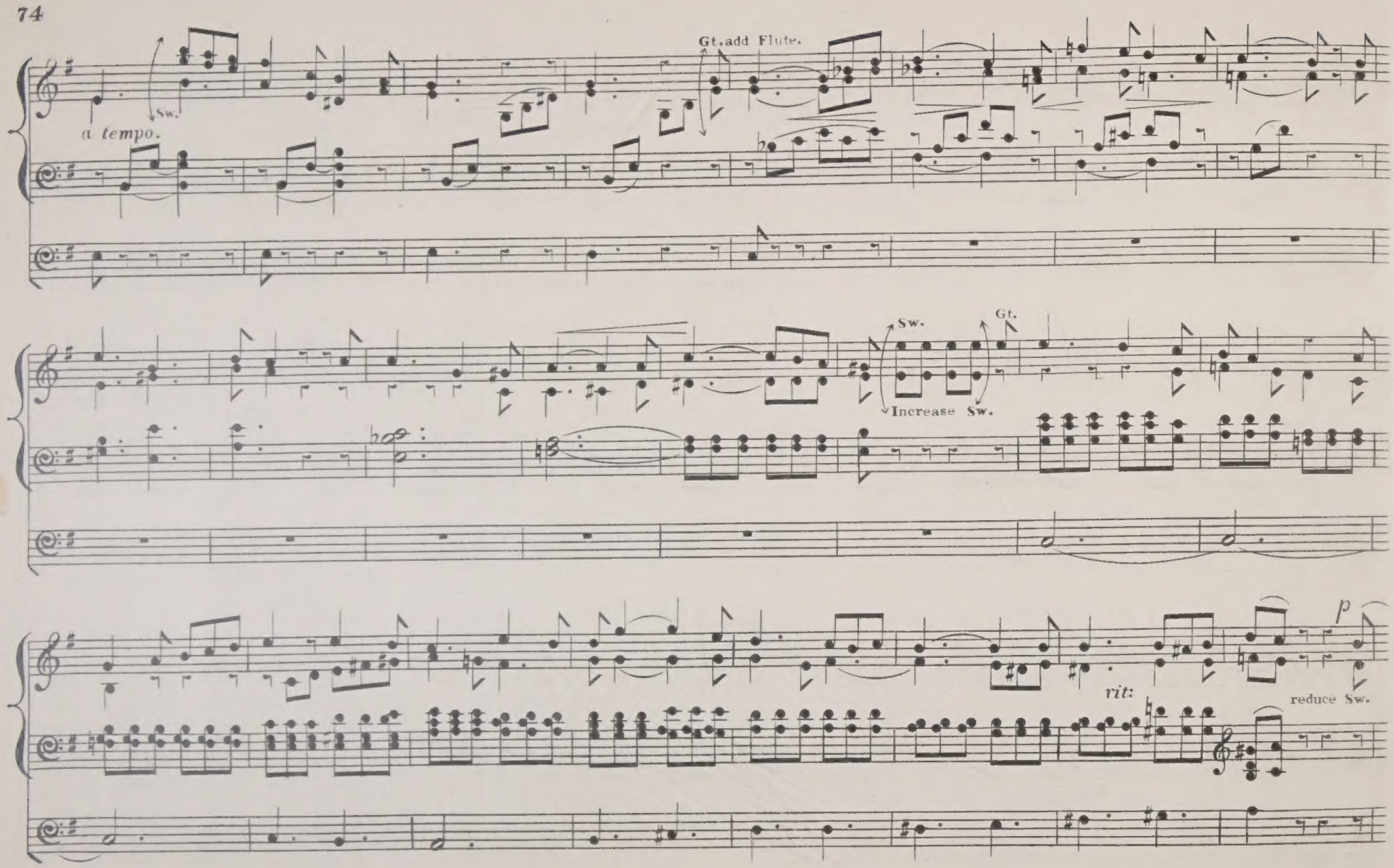
Two part Song without words.

Swell Open D. coupled to
Great Stopt D. or Dul.

J. BAPTISTE CALKIN OP: 86.




Senza Flute.
Sw.
rit:
molto
a tempo.
Great.
Great.
Sw.
rit:
a tempo.
Swell.


Gt. add Flute.
Sw.
a tempo.
Sw.
Gt.
Increase Sw.
p
rit:
reduce Sw.

MARCHES FOR PIANOFORTE (SOLO).

			s.	d.
Allen, Alfred B.		March of the Choristers	3	0
Arnold, G. B.		March from the Oratorio "Ahab"	2	6
Barry, C. A.		Birthday March	3	0
Barnby, J.		Bride's March, "Rebekah"	3	0
Beethoven		Military March, "King Stephen"	2	0
,,		Religious March ,, ,,	1	0
,,		Triumphal March ,, ,,	1	0
,,		Turkish March, "Ruins of Athens"	1	6
Benedict, Sir Julius		Malcolm (Marche Triomphale)	4	0
Brabham, James		March of the Pilgrims	3	0
Burstall, F. H.		The Childwall March	3	0
Calkin, J. B.		Festal March	3	0
Egghard, Jules		Marche de la Garde Impériale	4	0
Elliott, A. J.		Victoria Cross March	3	0
Elvey, Sir George		Festal March, performed at the marriage of H.R.H. the Princess Louise and the Marquis of Lorne	3	0
Handel		Dead March, "Saul"	1	6
Hiller, Ferdinand		Marcia, Op. 144	3	0
Jacoby, S.		March, dedicated to the Volunteers of Great Britain	2	6
Krüger, W.		Marche des Bohémiens Russes	4	0
Löhr, Fred. N.		March	3	0
,,		Grand Festal March	4	0
Longhurst, W. H.		March of King David's Army, "David and Absalom"	5	0
Gounod, Ch.		Marche Solennelle	4	0
Mendelssohn		March composed in celebration of the visit of the painter Cornelius to Dresden	3	0
,,		War March, "Athalie"	4	0
,,		Funeral March composed for a military band	3	0
,,		Wedding March	2	6
,,		Marche Funèbre, "Lieder ohne Worte"	1	0
,,		Hero's March	2	0
,,		Pilgrims' March	2	0
Molique, B.		March, "Abraham"	2	0
Novello, V.		3 Marches—2 of Mozart, 1 of Gluck	2	0
Oakeley, H. S.		Funeral March, Op. 23	4	0
,,		The Edinburgh March	4	0
O'Leary, A.		5 Marches—No. 1, "Hasten to the fight." No. 2, "Union." No. 3, "The Battle Field." No. 4, "The United Band." No. 5, "On the March." Complete 5s. or Singly	2	0
Ouseley, The Rev. Sir Frederick		March, "St. Polycarp"	3	0
Sloman, R.		The Abyssinian March	2	0
Thorne, J. F.		Recessional March	4	0
Wesley, Dr. S. S.		March	3	0
Wollenhaupt		Grande Marche de Concert	3	0
,,		Marche Hongroise	3	0
,,		Grande Marche Militaire	4	0
Wagner		March, "Tannhäuser." F. Spindler	3	0
,,		,, ,, W. Krüger	5	0
Zimmermann, Agnes		Marche	2	6

MARCHES FOR PIANOFORTE (DUET).

			s.	d.
Calkin, J. B.		Marche Religieuse	4	0
,,		Festal March	4	0
Mendelssohn		Hero's March, Op. 22	3	0
,,		Wedding March, Op. 64	3	0
,,		War March of the Priests from "Athalie," Op. 74	4	0
,,		Pilgrims' March from Italian Symphony, Op. 90	3	0
Gounod, Ch.		Marche Solennelle	5	0
Mendelssohn (*continued*).		Funeral March, Op. 103	4	0
,,		Cornelius March, Op. 108	5	0
Molique, B.		March from "Abraham"	4	0
Moscheles, I.		March (No. 1 of two Duets for Pianoforte Students)	2	6
Silas, E.		Funeral March	6	0
Wigan, C.		Triumphal March	6	0

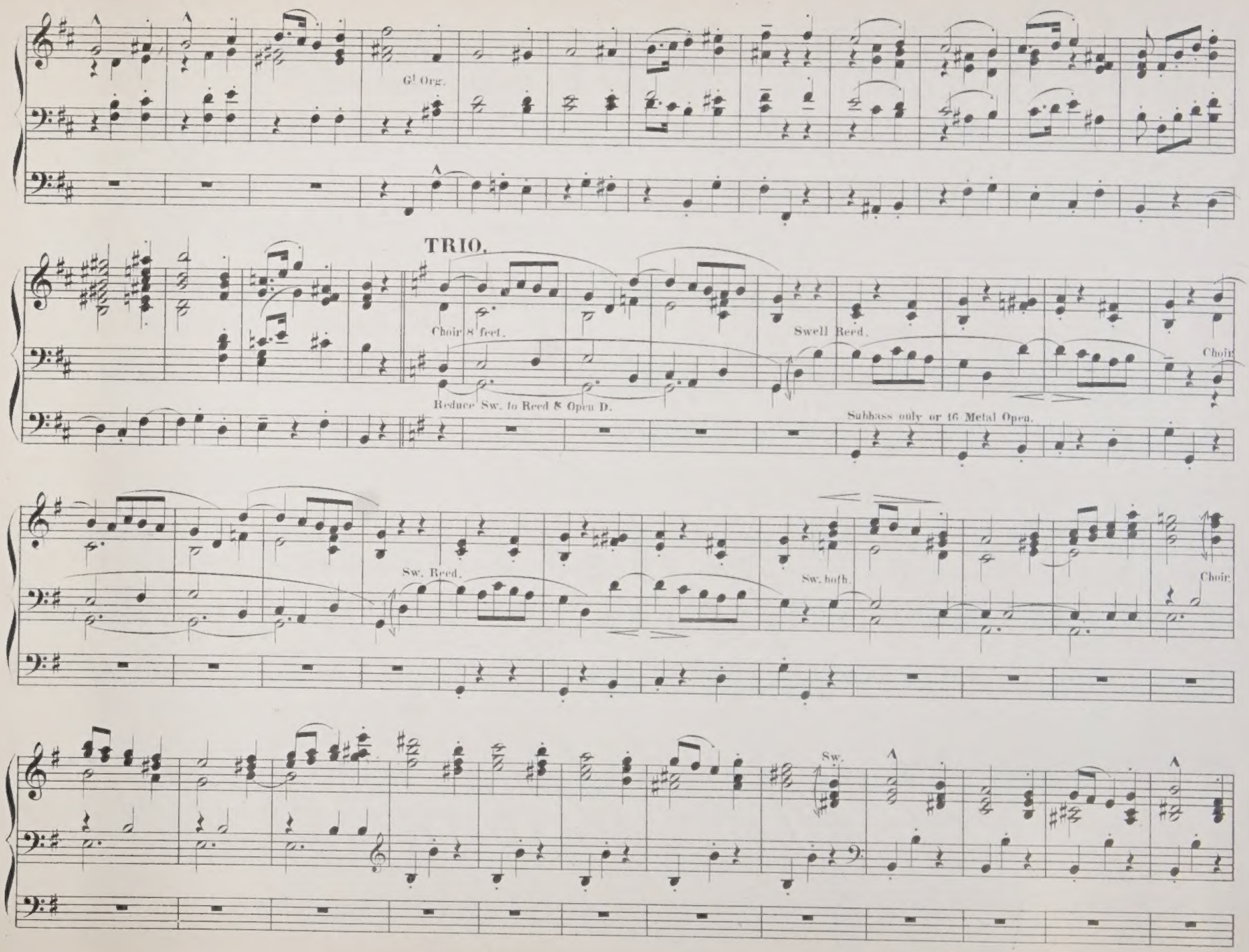
The above sold at half-price.

MARCHES FOR THE ORGAN.

			Arranged by	Net. s.	d.
Adam, Adolphe		Marche Religieuse	W. T. Best	2	0
Alexander, Alfred		March	,,	2	0
Beethoven		Military March, Posthumous	W. T. Best	2	0
,,		Triumphal March (Tarpeja)	,,	2	0
,,		Grand March in D (Op. 45)	,,	2	0
,,		Funeral March (Op. 26)	,,	2	0
,,		March (Egmont)	,,	2	0
Best, W. T.		March for a Church Festival, in D major	,,	3	0
,,		Wedding March	,,	3	0
,,		Funeral March	,,	3	0
Cherubini		Marche Religieuse, composed for the Coronation of Charles X.	H. J. Lincoln	1	3
Chopin		Funeral March from Pianoforte Sonata	W. T. Best	2	0
Calkin, J. B.		Marche Religieuse		2	0
,,		Festal March		2	0
Carter, William		Processional March, "Placida"		2	0
,, George		Grand Festival March		2	0
Collin, Charles		Three Marches	1 at 3s., 2 at	2	6
Dunning, T. W.		The National Provincial March		1	3
Dussek		Marcia Funèbre, Sonata, Op. 74, four hands	W. J. Westbrook	1	6
Glover, H. C. S.		Helena March		2	6
Handel		March, "Scipio"	W. T. Best	2	0
,,		March, "Ode, St. Cecilia's Day"	,,	2	0
,,		March, "Hercules"	,,	2	0
,,		Funeral March, "Samson"	,,	2	0
,,		Dead March, "Saul"	,,	2	0
,,		,,	W. J. Westbrook	1	6
,,		March, "Joshua"	W. T. Best	2	0
Hatton, J. L.		Triumphal March	,,	2	0
Hiles, Dr. H.		A Festival March		2	0
Jekyll, C. S.		Grand March		3	0
Liszt		Triumphal March, "Vom Fels zum Meer"	W. T. Best	2	0
Lefèbure-Wely		Two Marches, each		2	0
Monk, Dr. E. G.		March from the "Bard"	G. A. Hardacre	1	0
Mozart		March, C major, "Idomeneo"	W. T. Best	2	0
,,		,, F ,,	,,	2	0
,,		,, "Posthumous," D major	,,	2	0
Gounod, Ch.		Marche Solennelle		1	6
Meyerbeer		Schiller March	W. T. Best	2	0
,,		Coronation March, "Le Prophète,"	,,	2	0
Mendelssohn		War March, "Athalie"	,,	2	0
,,		,,	Dr. Steggall	1	6
,,		Pilgrims' March, Op. 90	Dr. Chipp	1	6
,,		Cornelius March, Op. 108	W. T. Best	1	6
,,		Funeral March, Op. 103	,,	1	6
,,		Wedding March	,,	2	0
,,		,,	C. E. Willing	1	0
Molique		March, "Abraham"	W. T. Best	1	6
Moscheles		Marche Triomphale	,,	2	0
Ouseley, Rev. Sir F. A. G.		March, "Polycarp"	L. Colborne	1	0
Richardson, J. E.		March		1	6
Schubert		Grand Funeral March, written on the occasion of the death of Alexander I.	E. Silas	1	0
,,		March, Op. 27	W. J. Westbrook	1	6
,,		March Solennelle, Op. 40, No. 5	W. T. Best	2	0
,,		March, Op. 40, No. 4	,,	2	0
,,		Grand March, Op. 40, No. 2	,,	2	0
,,		March, B minor, Op. 27, No. 1	,,	2	0
Spohr		March from Notturno, Op. 34	,,	2	0
Schumann		March, Op. 85	,,	2	0
Spindler, F.		March, C minor	,,	2	0
Smart, Henry		Grand Solemn March		2	0
Steggall, Dr.		March, Philistines, "Samuel"		2	0
Stone, J. T.		Marche Triomphale		1	6
Thorne, E. H.		Festive March		2	0
Tours, B.		March	W. J. Westbrook	1	6
Wagner		March, "Tannhäuser"	F. Archer	2	0
Weber		March from Pianoforte Duets	W. T. Best	2	6
Wesley, S.		March	J. Hiles	1	6
Westbrook, W. J.		Festival March		1	6
,,		,, No. 2		1	6
,,		March	Dr. Stainer	1	6

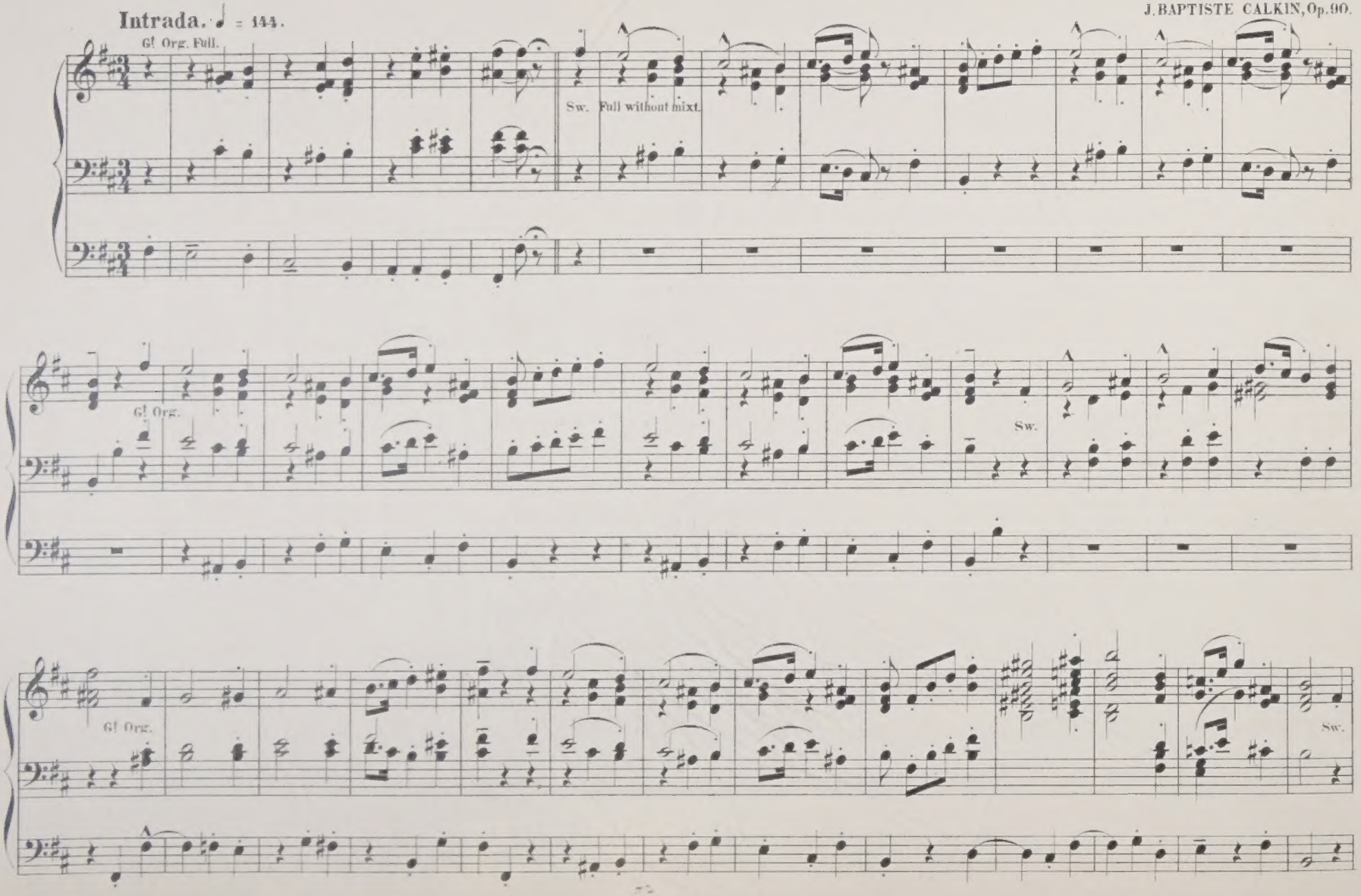
Many of the above Marches are contained, with several other pieces, in Numbers of Best's Arrangements, &c.

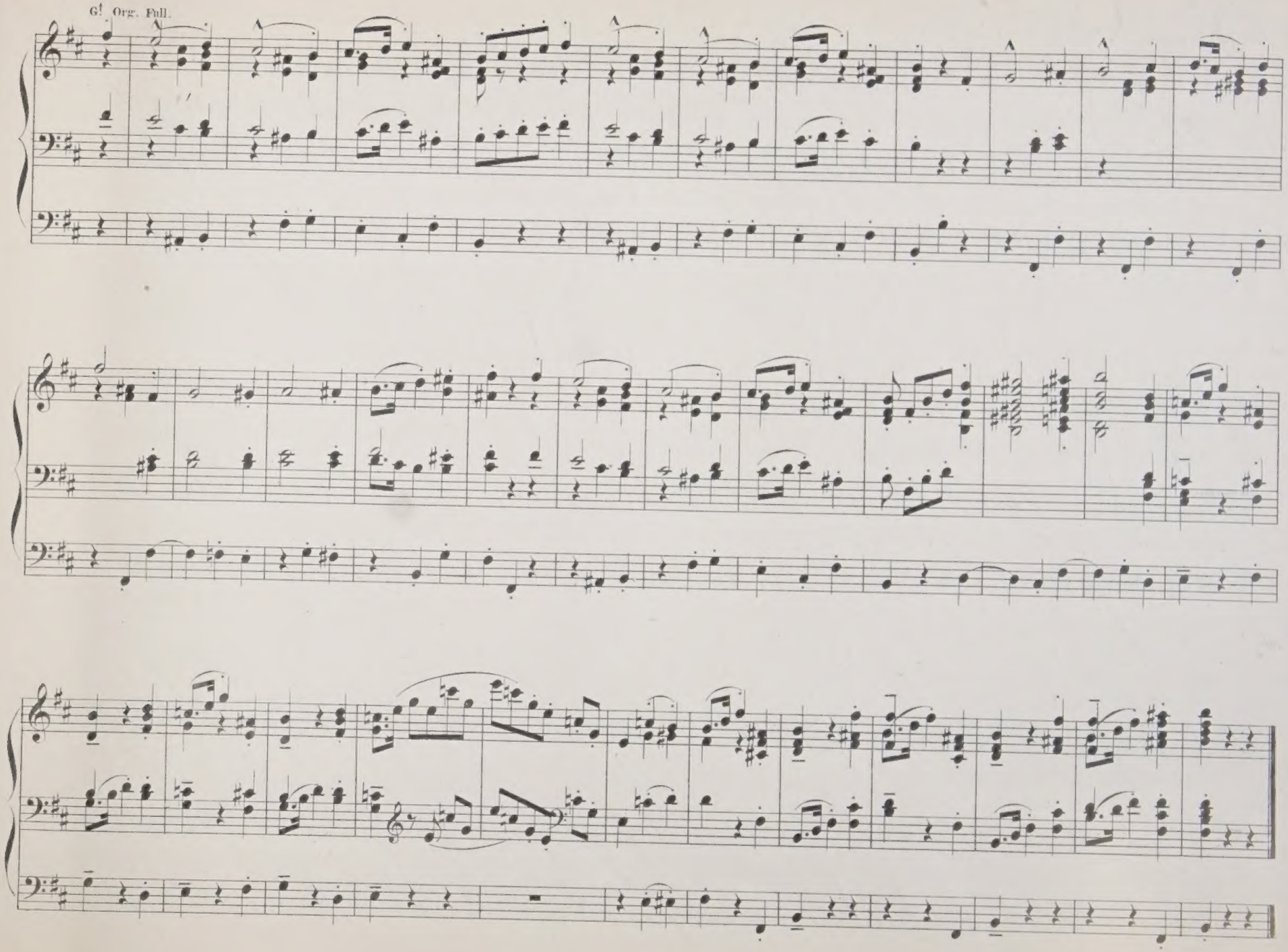
NOVELLO, EWER & CO., 1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)

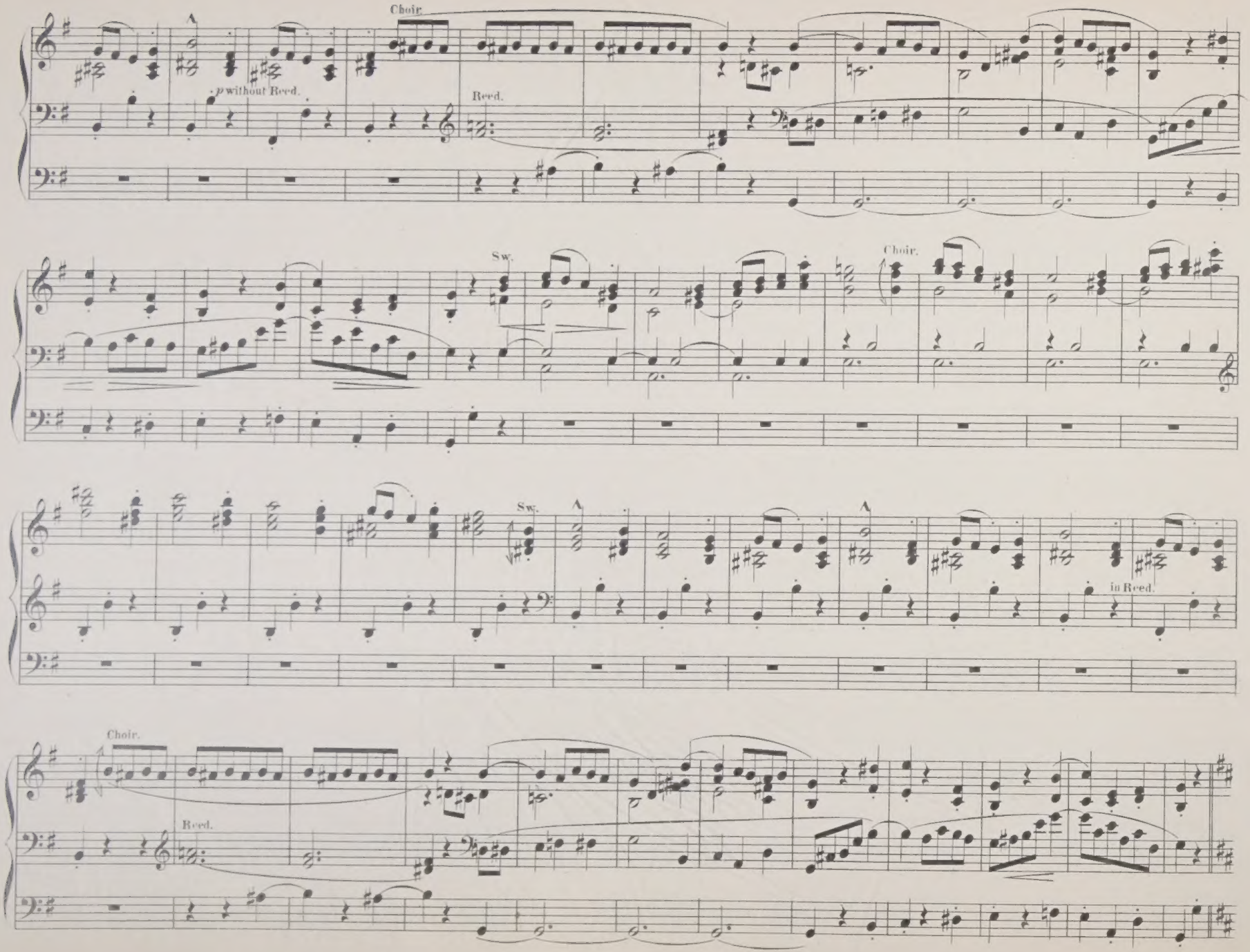

Gt Org.
TRIO.
Choir 8 feet.
Reduce Sw. to Reed 8 Open D.
Swell Reed.
Choir
Subbass only or 16 Metal Open.
Sw. Reed.
Sw. both.
Choir
Sw.

Minuetto.

J. BAPTISTE CALKIN, Op. 90.




G! Org. Full.

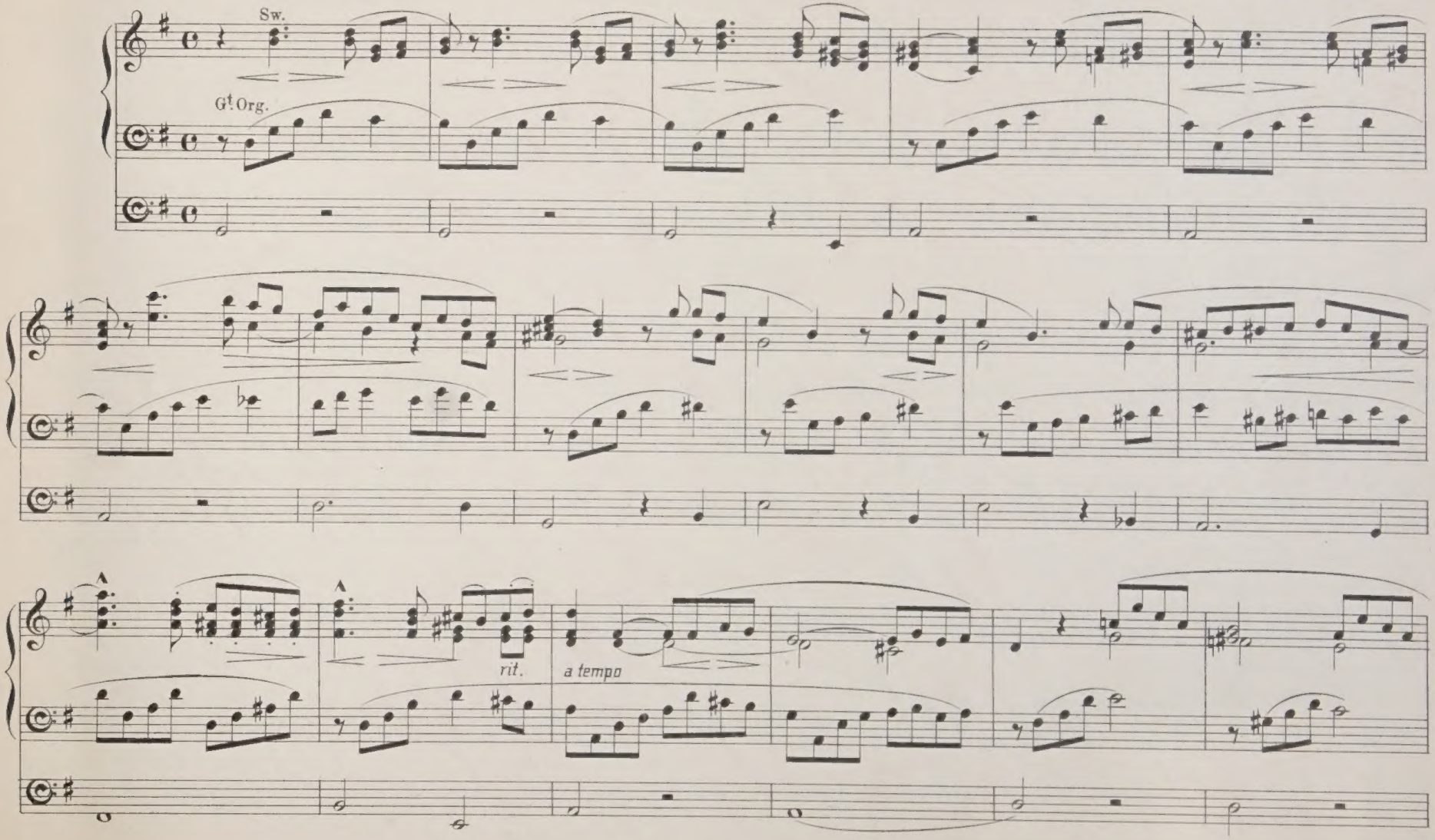

Choir.
A
p without Reed.
Reed.
Sw.
Choir.
Sw.
A
A
in Reed.
Choir.
Reed.

To Thomas Hopkinson.(Hull.)

ANDANTE CON MOTO.

Sw. Ob. (or preferably Vox Angelica throughout.)
Gt Claribel.
Pedal Bourdon coup. to Sw. when Vox A. is used.

J. Baptiste Calkin. Op. 101.



THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES **2 6**

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO **3 0**

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA **3 0**

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL **3 0**

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL **3 0**

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES **3 0**

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES **3 0**

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES **3 0**

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES **3 0**

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES **3 0**

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ. (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS **3 0**

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. **3 0**

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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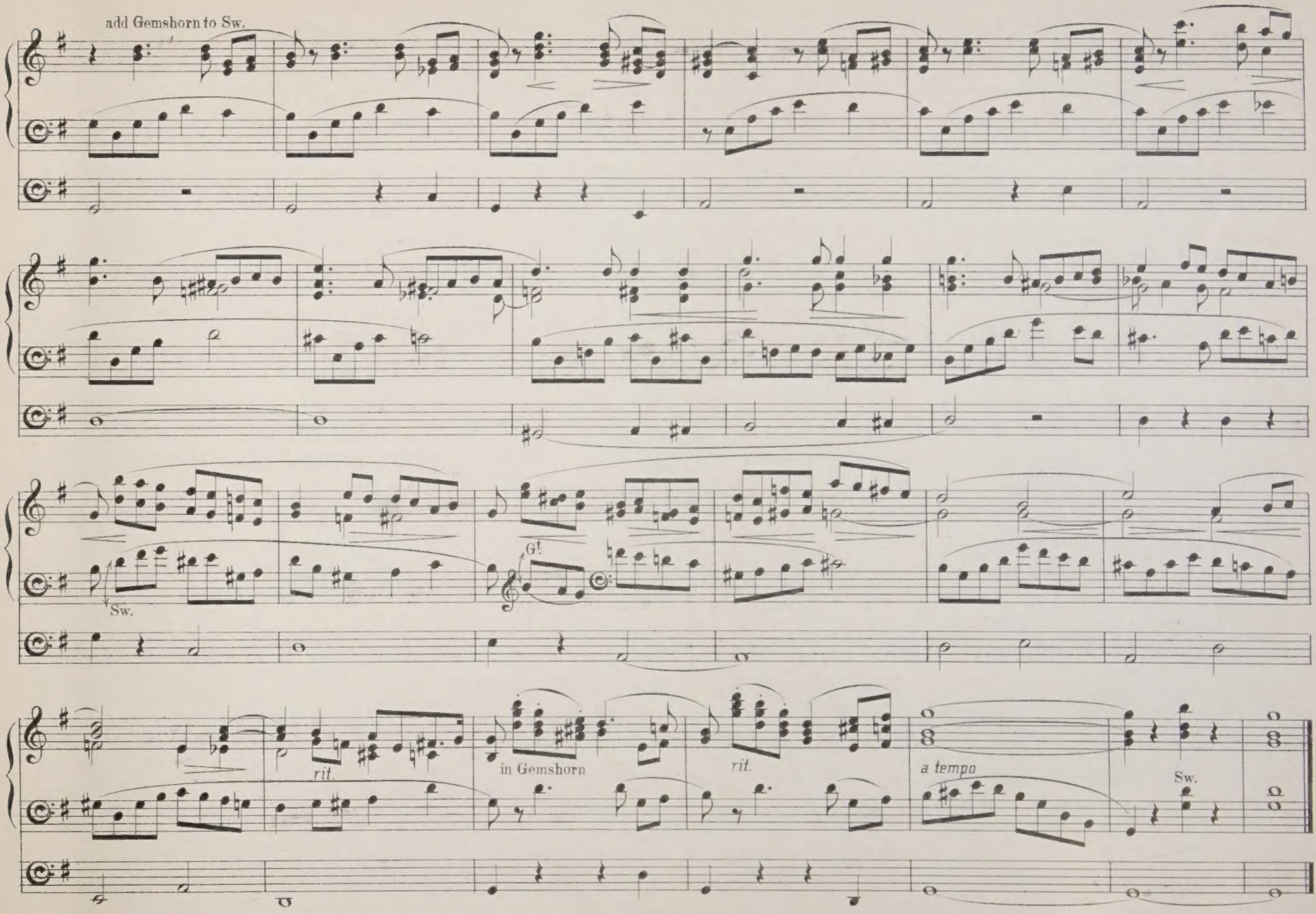

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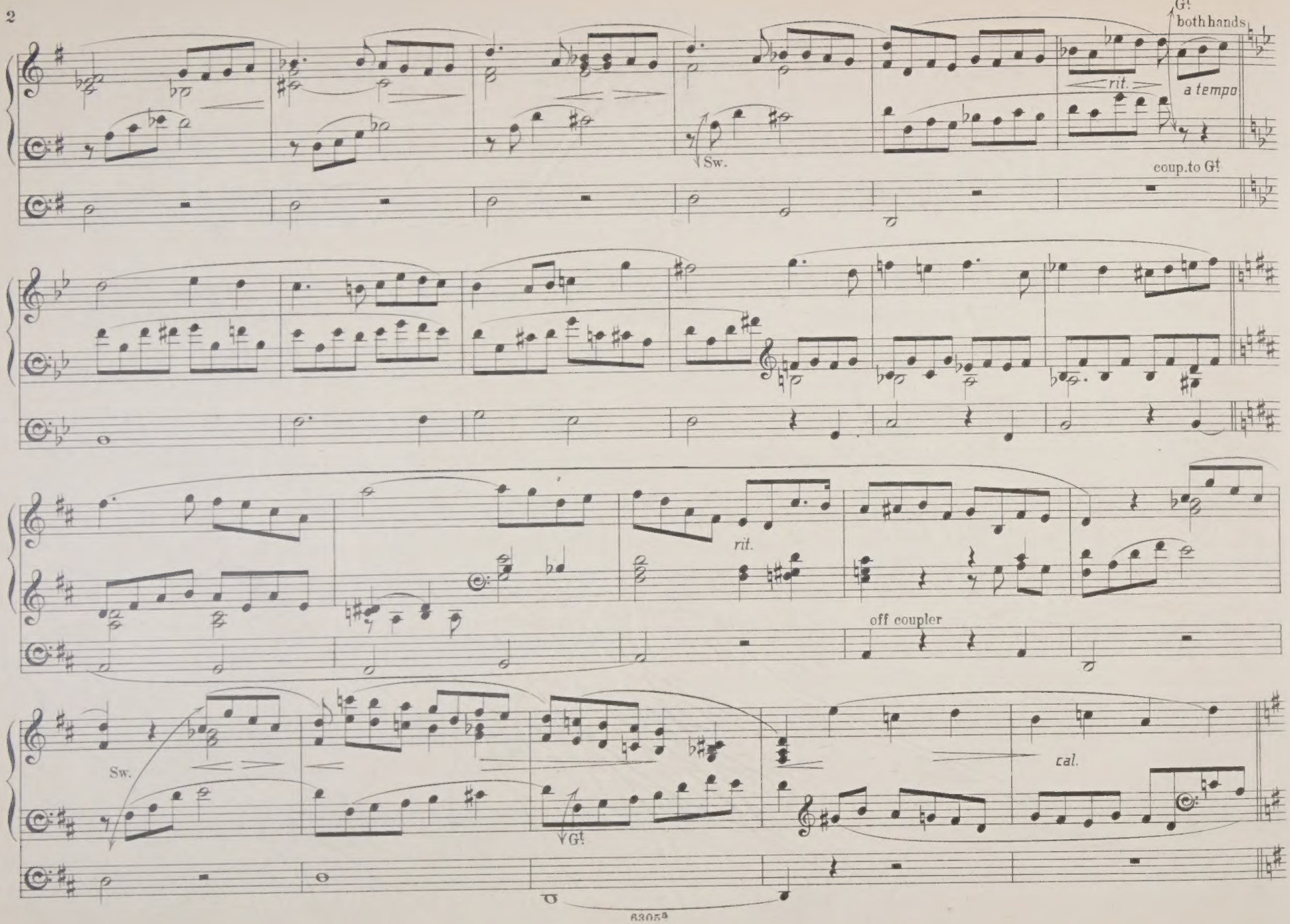
Engravers & Printers


Gt
both hands
rit.
a tempo
Sw.
coup.to Gt
rit.
off coupler
Sw.
Gt
cal.

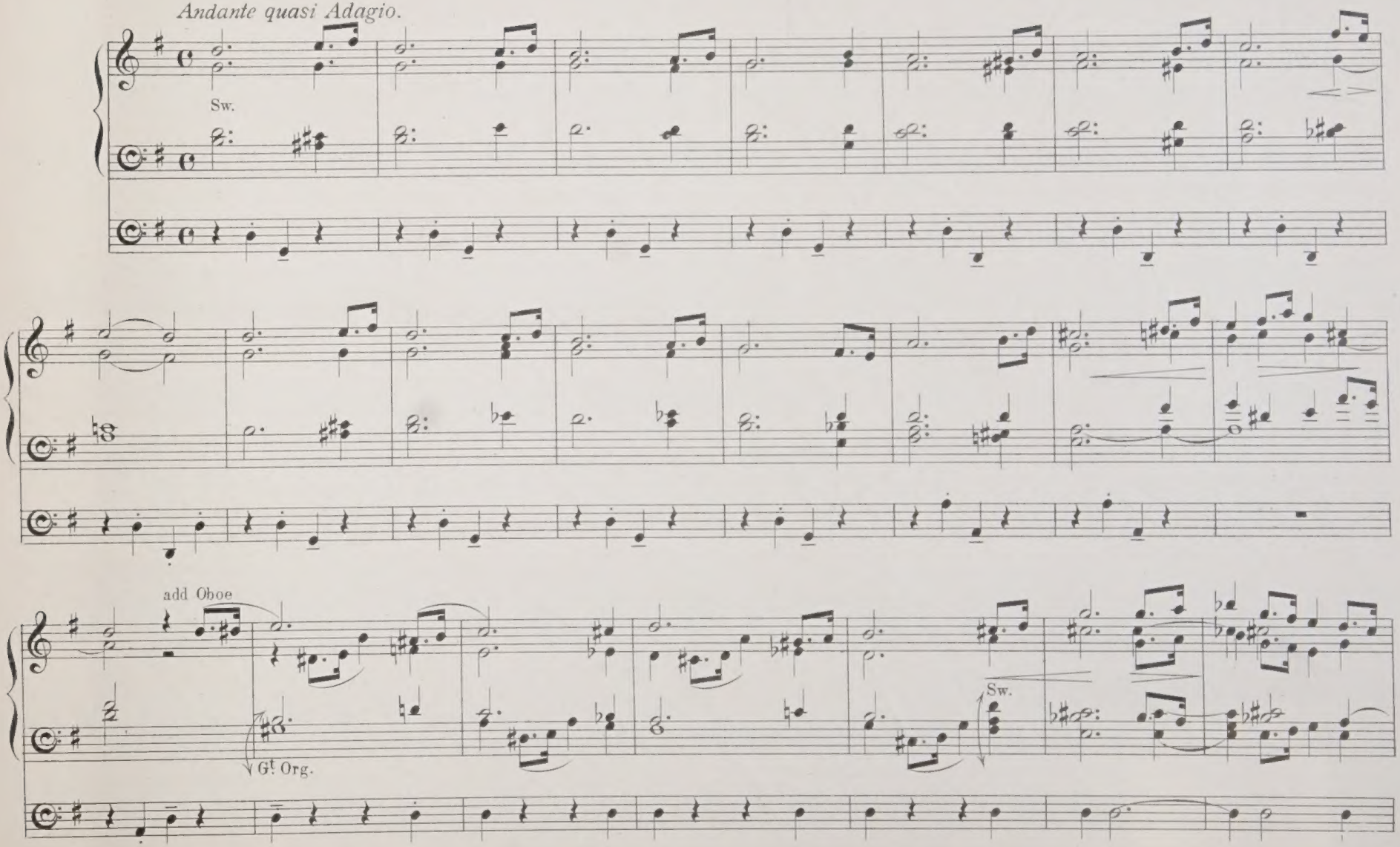
To his Friend, Berthold Tours.

FOR HOLY COMMUNION.

Swell Lieblich 8 Gemshorn.
Great Claribel 8 Dulciana 8 ft.
Pedal soft 16 ft. coupled to Sw.

J. Baptiste Calkin. Op. 102.

Andante quasi Adagio.



ORIGINAL COMPOSITIONS FOR THE ORGAN.

J. LEMMENS.

	s.	d.
Four Organ Pieces in the Free Style	6	0
1. Allegretto in B flat	2	0
2. Christmas Offertorium	2	6
3. Fantasia in A minor	2	0
4. Grand Fantasia in E minor (The Storm)	3	6
Trois Sonates	7	6
No. 1. Sonate Pontificale	3	0
2. Sonate O Filii	3	0
3. Sonate Pascale	3	0

SIR GEORGE MACFARREN.

Sonata in C	4	0

MENDELSSOHN.

Six Sonatas and Three Preludes and Fugues. Edited by W. T. BEST	5	0

AUGUST MOOSMAIR.

Fantasia in E flat	1	6
Grand Solemn March	1	6

HENRY SMART.

1. Choral, with Variations	1	6
2. Two Trios	1	6
3. Grand Solemn March	2	0
4. Andante, No. 1, in G major	1	6
5. Andante, No. 2, in A major	1	6
6. Andante, No. 3, in E minor	1	6
7. Six short and easy pieces, Nos. 1 & 2	1	6
8. Do. do., „ 3 & 4	1	6
9. Do. do., „ 5 & 6	1	6
10. Air, with Variations and Finale Fugato	3	0
11. Twelve short and easy pieces in various styles, Nos. 1 to 4	2	6
12. Do. do., „ 5 „ 8	2	0
13. Do. do., „ 9 „ 12	2	6
*14. Prelude in A, Postlude in C	1	0
*15. Prelude in E flat; Introductory Voluntary in B flat; Andante Grazioso	1	6
*16. Postlude in D	1	6
*17. Twelve short Interludes	1	6
*18. March in G	1	0
*19. Easy Preludes in F and G	1	0
*20. Minuet in C	1	6
*21. Festive March in D	1	6
*22. Postlude in E flat	1	6

SIR FREDERICK OUSELEY.

Eighteen Preludes and Fugues	15	0
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OTTO DIENEL.

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3. Concert-Satz. Op. 10	2	0
4. Second Grand Sonata in G minor. Op. 11	3	6
5. Funeral March on the Choral "Jesus, my trust." Op. 12	1	6
6. Adagio in D. Op. 13. No. 1	1	0
7. Andante in C. Op. 13, No. 2	1	0
8. Third Grand Sonata in F. Op. 18	5	0
9. Echo-Andante. Op. 19	1	6
10. Andante espressivo. Op. 20, No. 1. Do. do. „ „ 2.	1	0

J. BAPTISTE CALKIN.

1. Andante (varied)	1	0
2. Hommage à Mozart / Choral Fugue	2	0
3. Marche Religieuse / Allegretto	2	0
4. Andante espressivo / Organ Study on Pleyel's Hymn-Tune / Hommage à Haydn	2	0
5. Allegretto Religioso / Minuet and Trio	2	0
6. Festal March / Hommage à Mendelssohn	2	0
7. Harvest Thanksgiving March / Two-part Song without words	1	6
* 8. Minuetto	1	0
9. Andante con moto (Op. 101)	1	0
10. For Holy Communion	1	0

E. SILAS.

1. Allegro Moderato	1	0
2. Andante	1	0
3. Prelude	1	0
4. Andante	1	0
5. Fantasia	1	6
6. Pastorale	1	0
7. Canzonetta	1	0
* 8. Andante in C / Melody in C	1	0
* 9. Introduction and Fugue	1	0
*10. Prelude in D / Fugue in C minor	1	0
11. March in B flat	1	0
*12. Sonata in F	2	6
*13. Minuetto in F	1	0
*14. Fantasia on St. Ann's Tune	1	6
*15. Melody in E minor	1	0

OLIVER KING.

Offertoire in D	2	0
Interlude for Advent	1	0
Prelude for Lent. Op. 10, No. 2 / Fantasia on a Theme by Hermann Goetz. Op. 20	1	0

GUSTAV MERKEL.

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1. Sonata in D minor (Originally written as a Duet)	3	0
2. Fantasia in E minor	1	0
3. Twelve short Preludes	2	0
4. Pastorale in G / Adagio in F	1	0
* 5. Pastorale in G	1	0
* 6. Prelude in G / Triple Fugue in G minor / Postludium / Andantino	1	0
* 7. Moderato in F / Pastorale in A / Pastorale in D	1	0
* 8. Allegretto in A / Allegro in D	1	0
* 9 Overture in C minor	1	0
*10. Three short pieces. *a.* Andantino in G; *b.* Allegro in C; *c.* Allegro in D / Prelude in E flat	1	0
11. Three short pieces. *a.* Andante in B flat; *b.* Allegretto in D; *c.* Andante in G	2	0
12. Ten Preludes	2	0
13. Fantasia in D	1	6
14. Two Preludes (B flat and G)	1	0
15. Marche Religieuse	1	0

FREDERIC ARCHER.

1. Andante in D	1	0
2. Andante in F	1	0
3. Andante in A	1	0
4. Concert Variations	2	0
* 5. Allegretto in E, and Prelude in G	1	0
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* 7. Marche Triomphale	1	6
* 8. Allemande	1	0

GEORGE CALKIN.

Soft Voluntaries:—

		s.	d.			s.	d.
Book I.	1 to 6	2	6	Book V.	25 to 30	2	6
Book II.	7 to 12	2	6	Book VI.	31 to 36	2	6
Book III.	13 to 18	2	6	Book VII.	37 to 42	2	6
Book IV.	19 to 24	2	6	Book VIII.	43 to 48	2	6

NIELS W. GADE.

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DR. HENRY HILES.

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Fantasia	3	0
Andante from ditto	1	6
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Six Impromptus, Second Set	4	0
Prelude and Fugue in D minor	2	0
Prelude and Fugue in A major	2	0
Sonata in G minor	3	0

* *From the "Organist's Quarterly Journal."*

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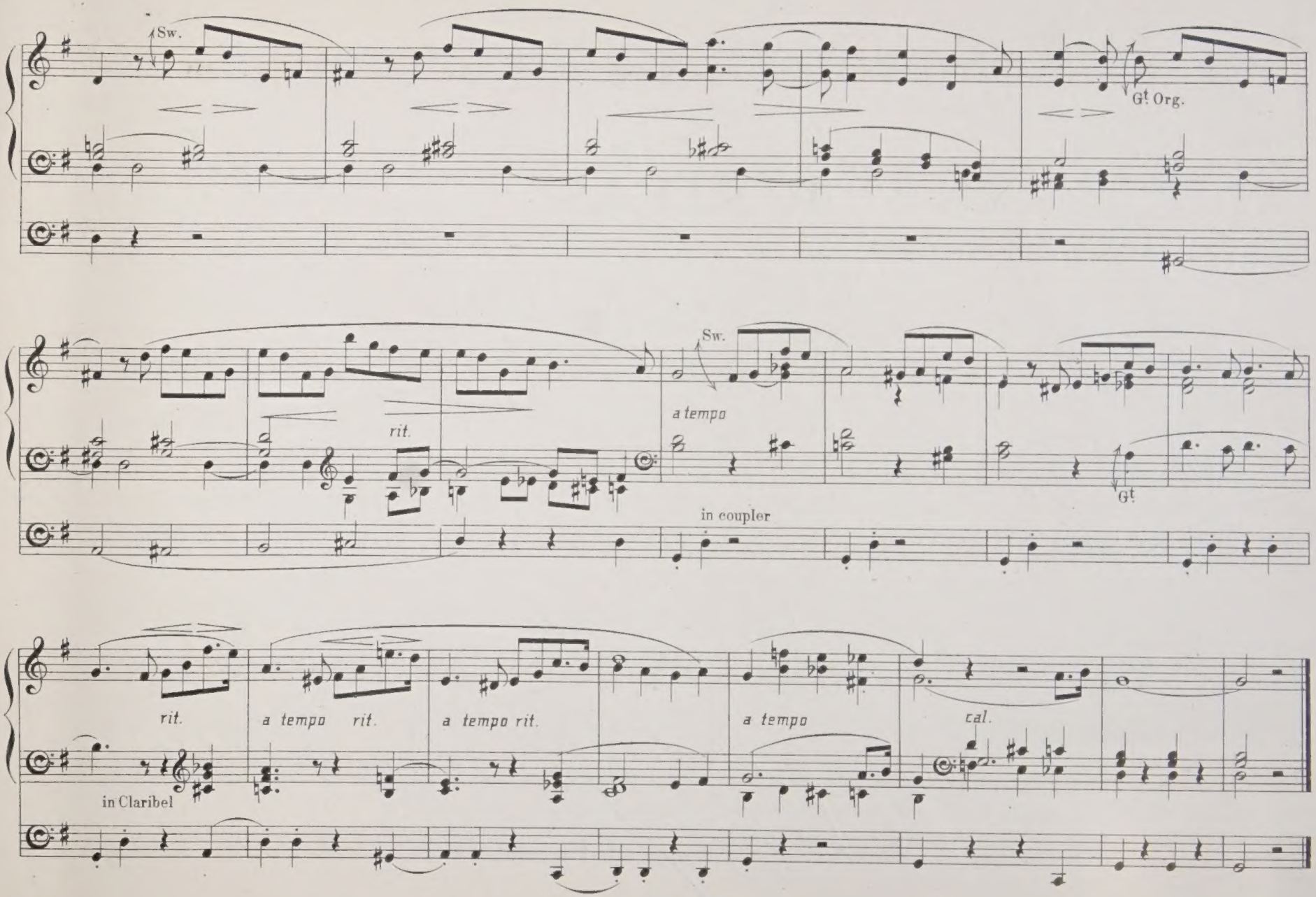
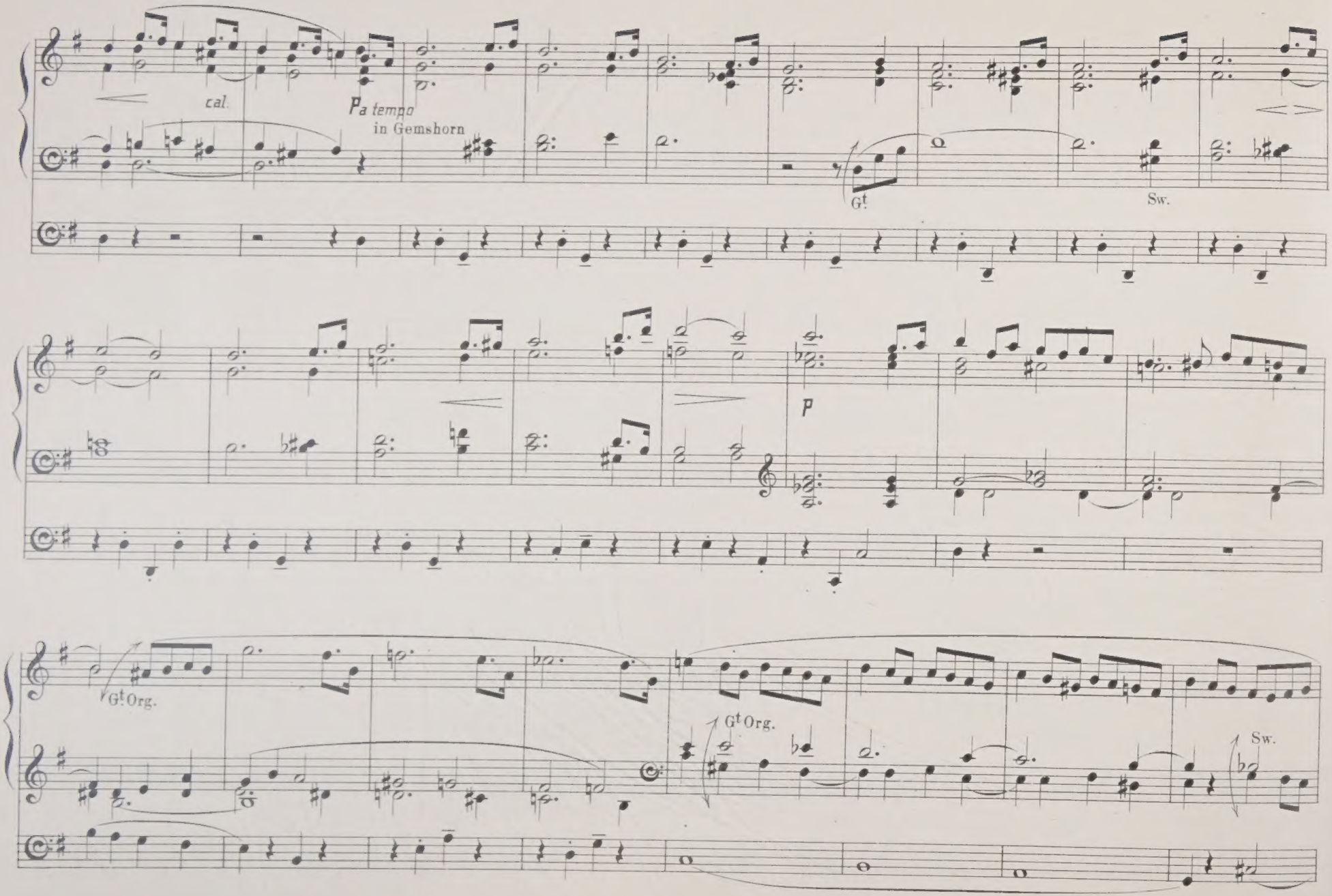

Sw.
Gt Org.
rit.
Sw.
a tempo
Gt
in coupler
rit.
a tempo rit.
a tempo rit.
a tempo
cal.
in Claribel


cal.
p a tempo
in Gemshorn
Gt
Sw.
p
Gt Org.
Gt Org.
Sw.

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COMPOSITIONS FOR THE ORGAN

BY

EDMUND T. CHIPP,

Mus. D. Cantab., F. C. O.

BOOK I.	No 1.	INTRODUCTION & FUGUE IN C MAJOR.	
	„ 2.	CON MOTO MODERATO.	
„ II.	„ 3.	FUGUE IN A MINOR.	
	„ 4.	AIR (Robert Schumann) WITH VARIATIONS.	
„ III.	„ 5.	POSTLUDE.	
	„ 6.	IN MEMORIAM.	
	„ 7.	MEDITATION.	
BOOK IV.	No 8.	FESTAL MARCH.	
	„ 9.	INTRODUCTION & FUGUE IN D MINOR.	
	„ 10.	CONTEMPLATION.	
„ V.	„ 11.	MINUET.	
	„ 12.	POSTLUDE ALLA MARCIA.	
	„ 13.	REVERIE.	
„ VI.	„ 14.	PROCESSION MARCH.	

London: WEEKES & Co, 14, Hanover Street, Regent Street, W.

Compositions for the Organ

BY

E. SILAS.

	s.	d.
ALLEGRO MODERATO IN F	1	0
ANDANTE IN D	1	0
PRELUDE IN F MINOR	1	0
ANDANTE IN A FLAT	1	0
FANTASIA IN E MINOR	1	6
PASTORALE IN G	1	0
CANZONETTA IN E	1	0
ANDANTE IN C MELODY IN C	1	0
INTRODUCTION AND FUGUE IN D	1	0
PRELUDE IN D FUGUE IN C MINOR	1	0

	s.	d.
MARCH IN B FLAT	1	0
SONATA IN F	2	6
MINUETTO IN F	1	0
FANTASIA ON "ST. ANN'S" TUNE	1	6
MELODY IN E MINOR	1	0
FANTASIA IN D MINOR. OP. 117	2	0
FANTASIA IN F MINOR. OP. 118	2	6
ANTIPHON AND INTERLUDE. OP. 119	1	6
PRELUDE AND FUGUE IN D MINOR. OP. 120	1	6
CAPRICCIO. OP. 121	1	6
ELEGY ON THEMES BY HENRY PURCELL	1	0
GRAND FUNERAL MARCH (SCHUBERT). Arranged	1	0

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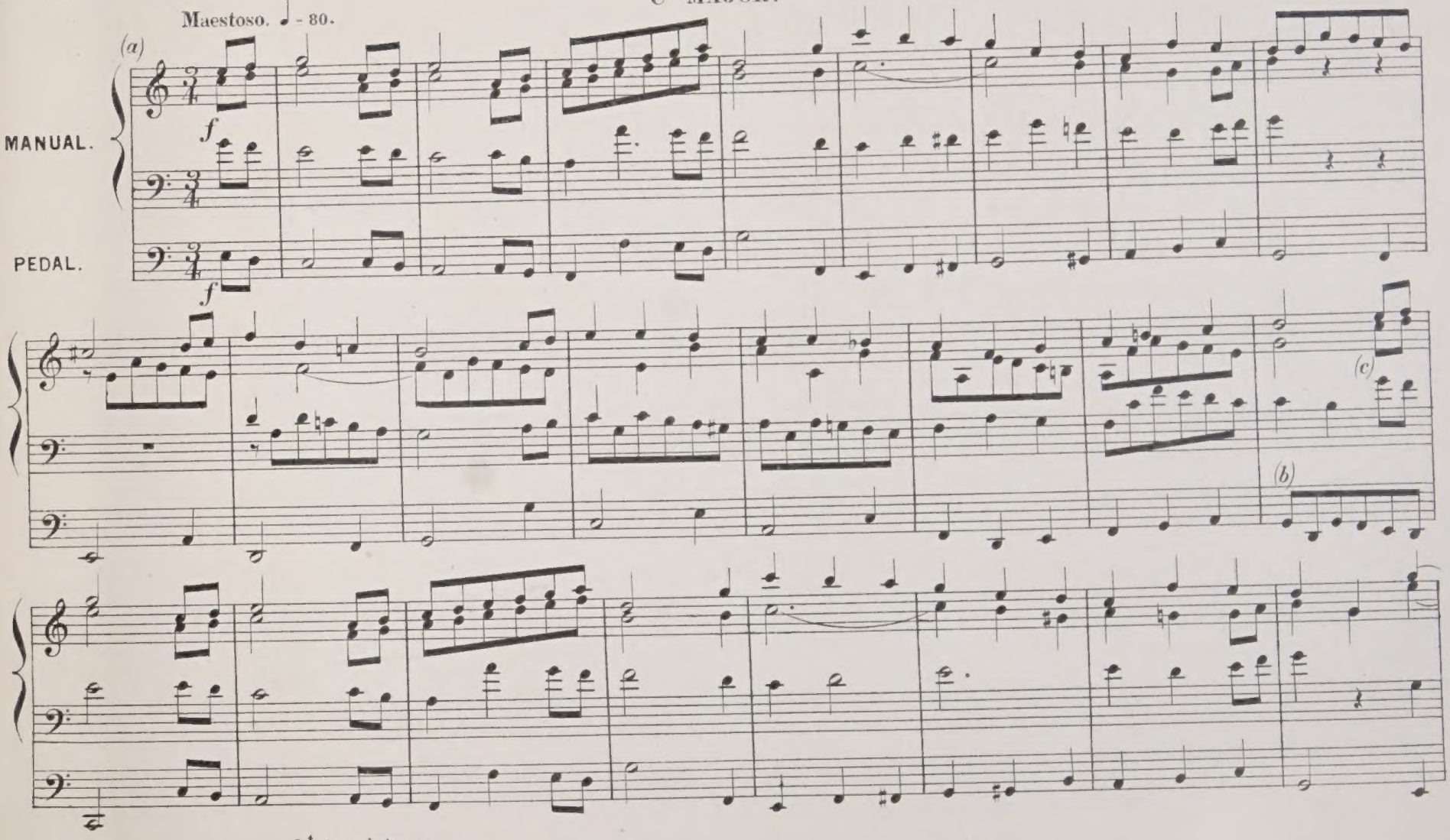
INTRODUCTION AND FUGUE.

N°. 1.

C MAJOR.



Gt to mixtures.

(a) *Prepare.* Sw: Full without 16ft: Ped Full without reeds.

(b) Reeds to Pedal.

(c) Reeds to Gt:

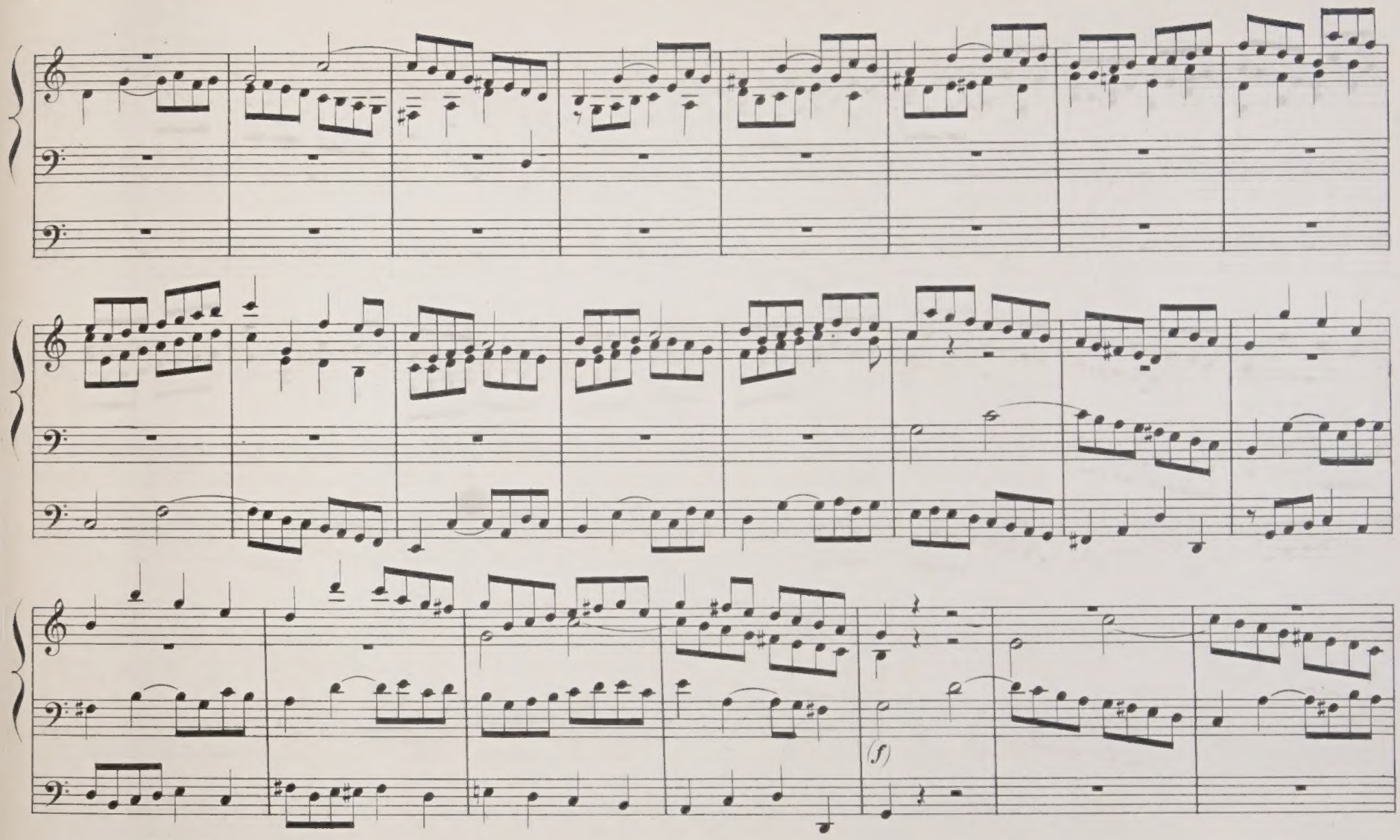
The Editors have made the following selection from a very large number of MSS, compositions for the Organ, left by their eminent and lamented friend, Dr E.T. Chipp. They believe that the intrinsic merit of these works, and the mastery they shew over so many forms of composition, will make them welcome, not only to those who can remember the brilliant performances of their composer, but to all who can appreciate true organ music, solid in style, and legitimate in effect.

In offering suggestions for the general treatment and effective performance of the several works, we have preferred to place our proposals at the bottom of the pages (in the shape of notes) and so leave the composer's text in its integrity. The treatment designed is suitable for a complete three Manual Organ but it may easily be accommodated to suit a smaller instrument.

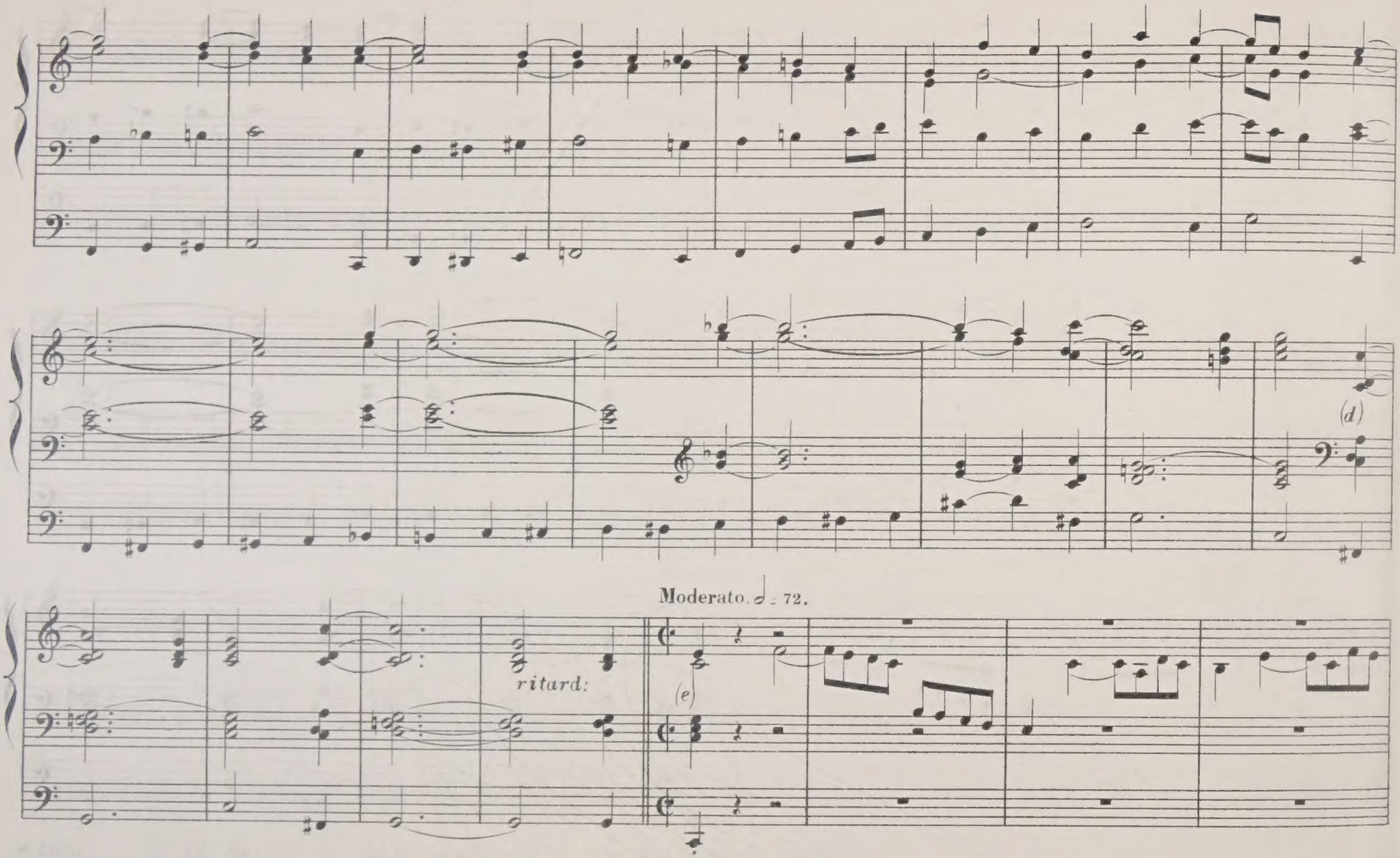
It should be observed that the signification of each letter of reference is constant throughout each number: although it may vary as between one number and another. It is also important to notice that in some cases the method of reaching a particular combination differs; for example in No 12. (a) indicates Gt 8 & 4 ft coupled to Sw. (b) add 2f. (c) add Reeds. The next reference is (b) which means the same combination as before although it will now be reached by reduction instead of addition. Wherever specific treatment is marked in the text it already existed in Dr Chipp's Manuscript.

GEORGE M. GARRETT.
JAMES HIGGS.

Jan. 1888.

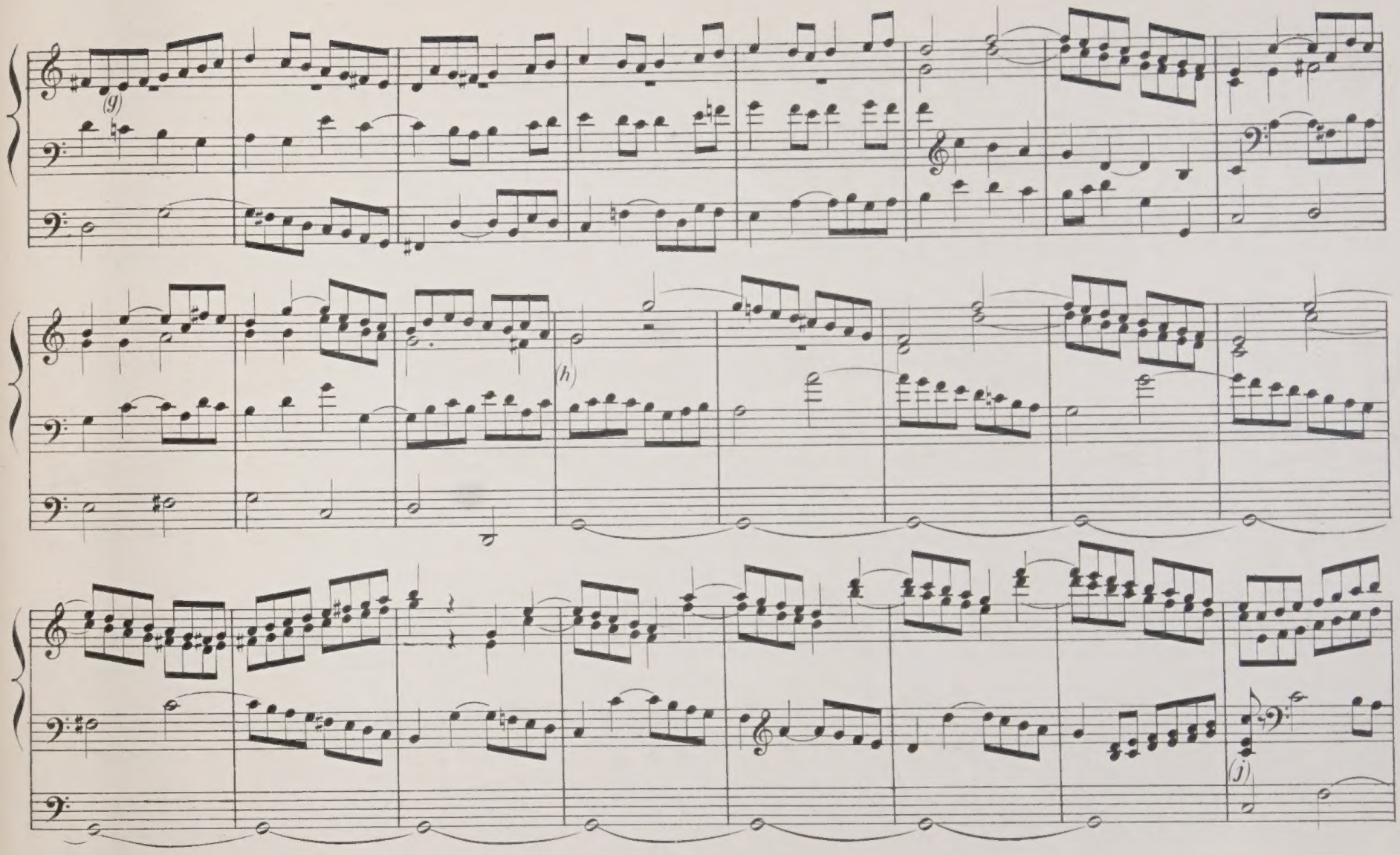


(f) both hands on Sw:

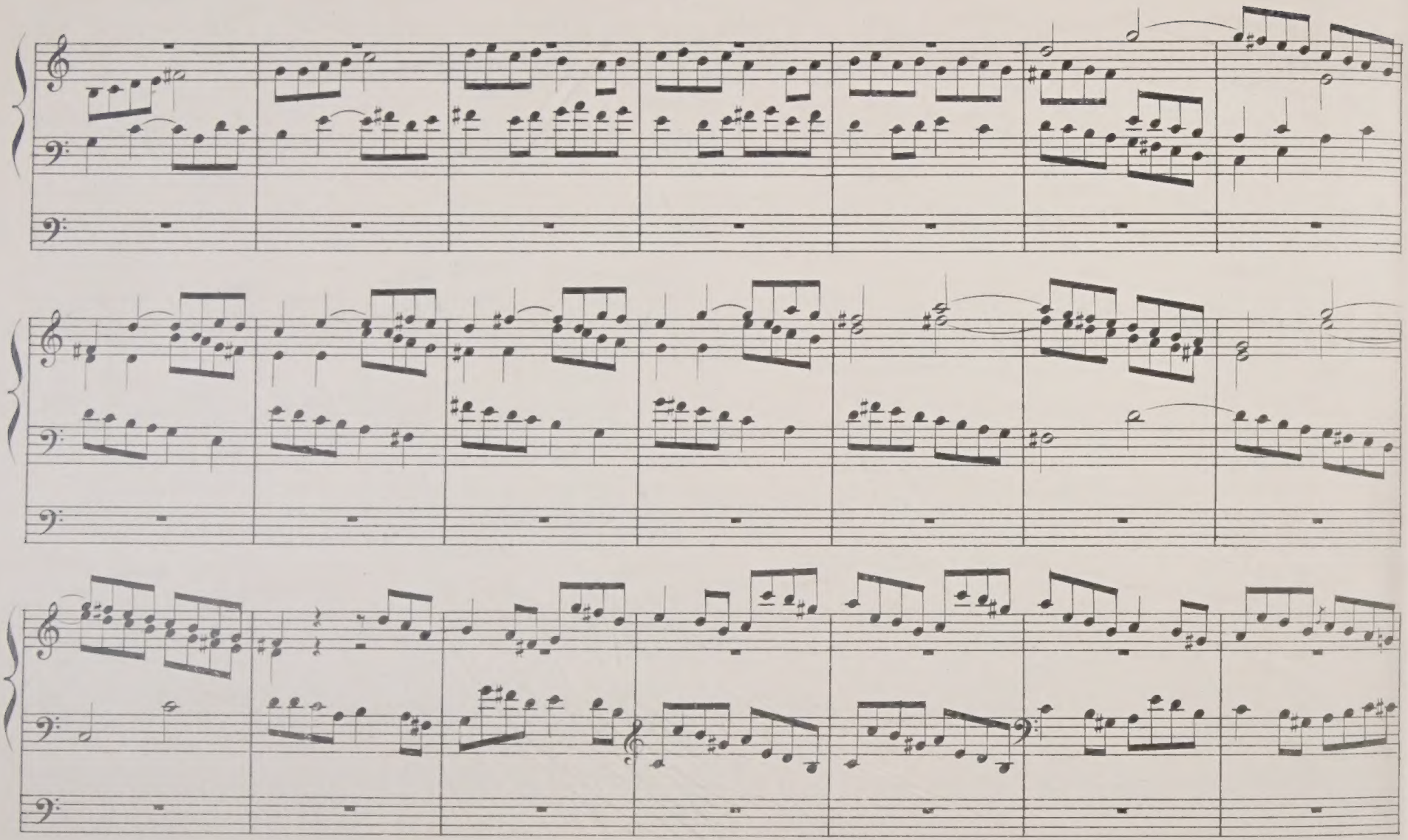


(d) Sw:

(e) Gt: to 15th with 8ft: Reed. Ped 16 & 8ft: with Reeds.

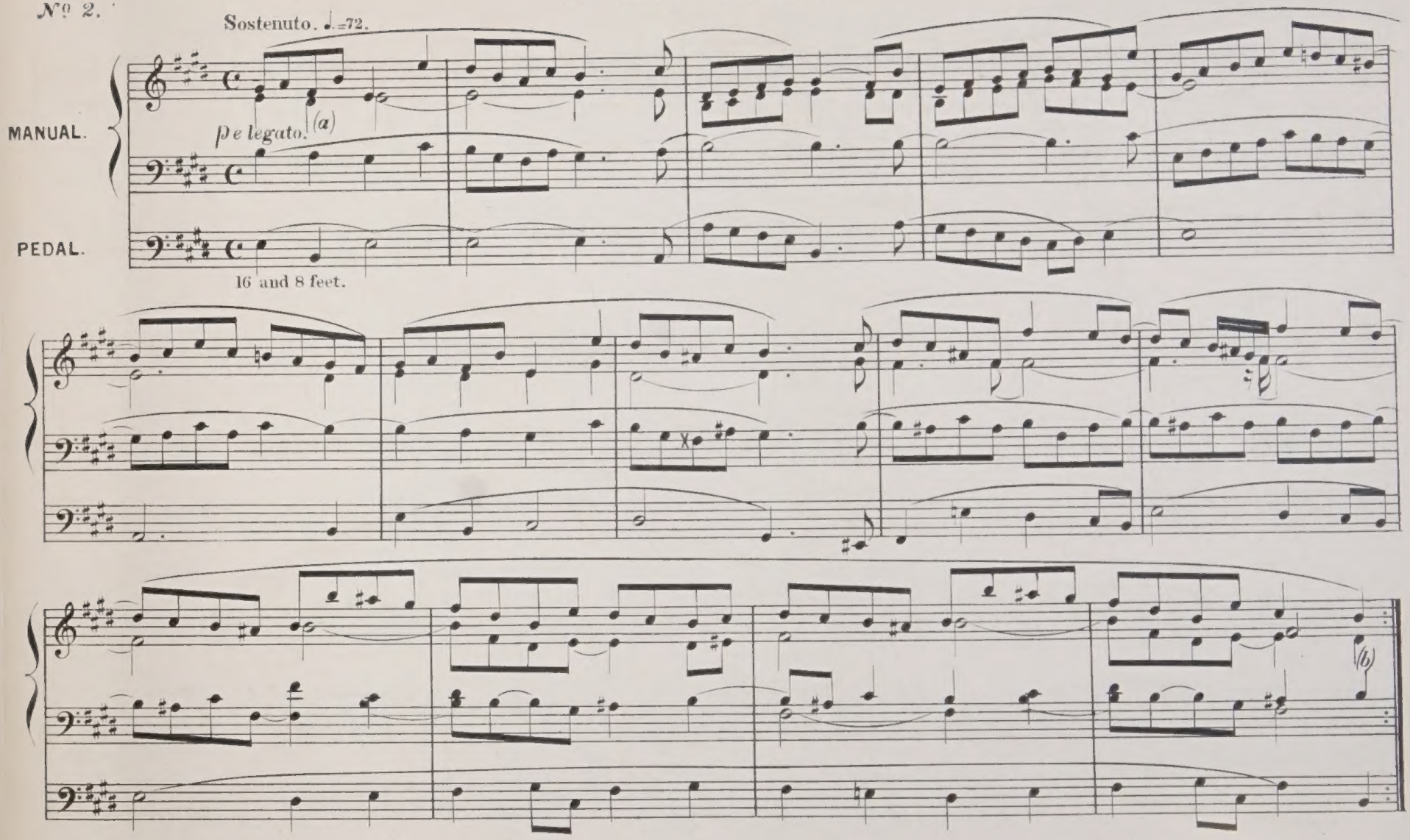


(*g*) Gt: (*h*) comple Sw: to Gt· (*j*) Pedal *ff*



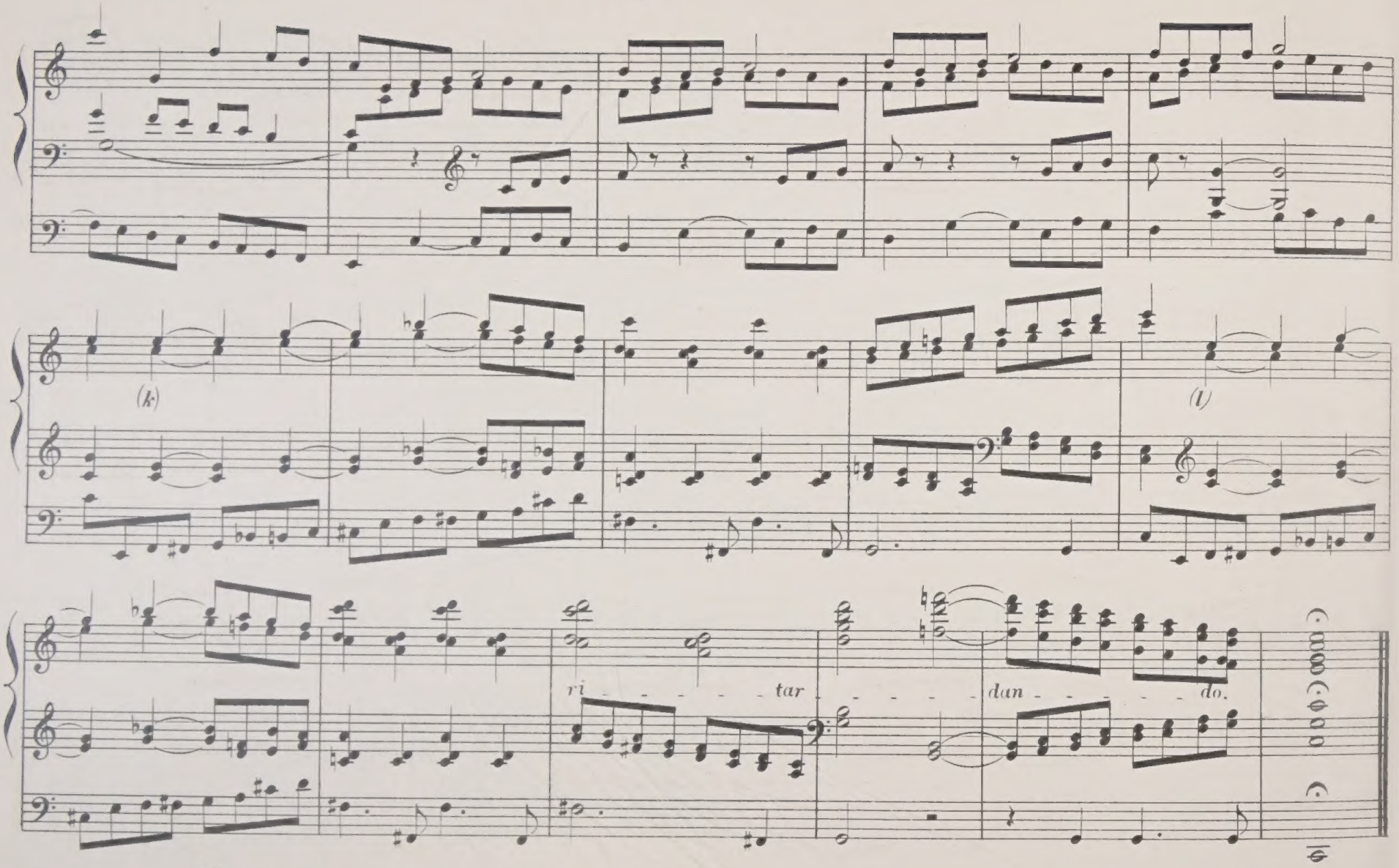
CON MOTO MODERATO.

Nº 2.



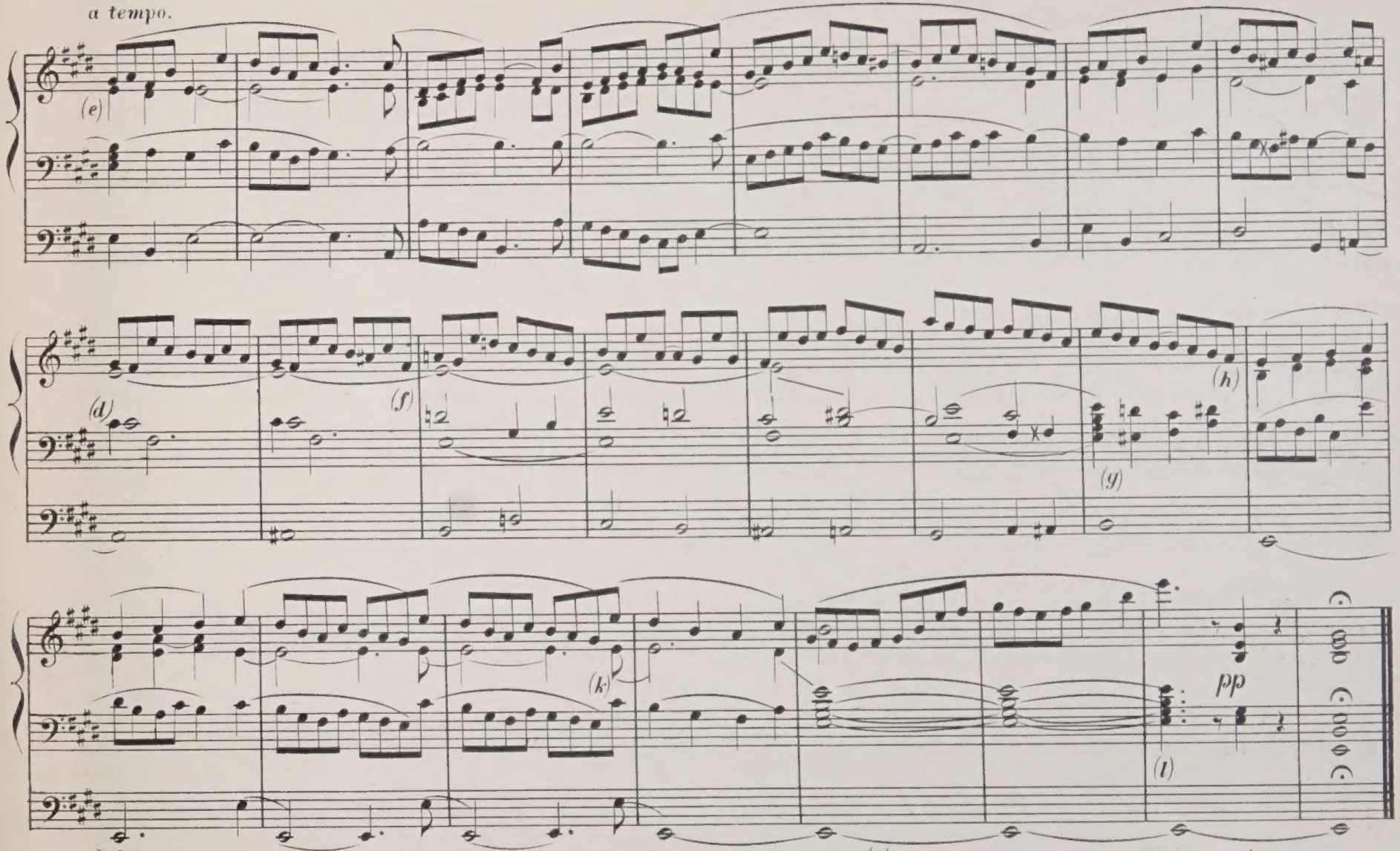
(a) Gt. Diapasons & soft 4ft:

(b) Repeat on Sw: Diap: Princ: & Oboe Sw: to Ped.

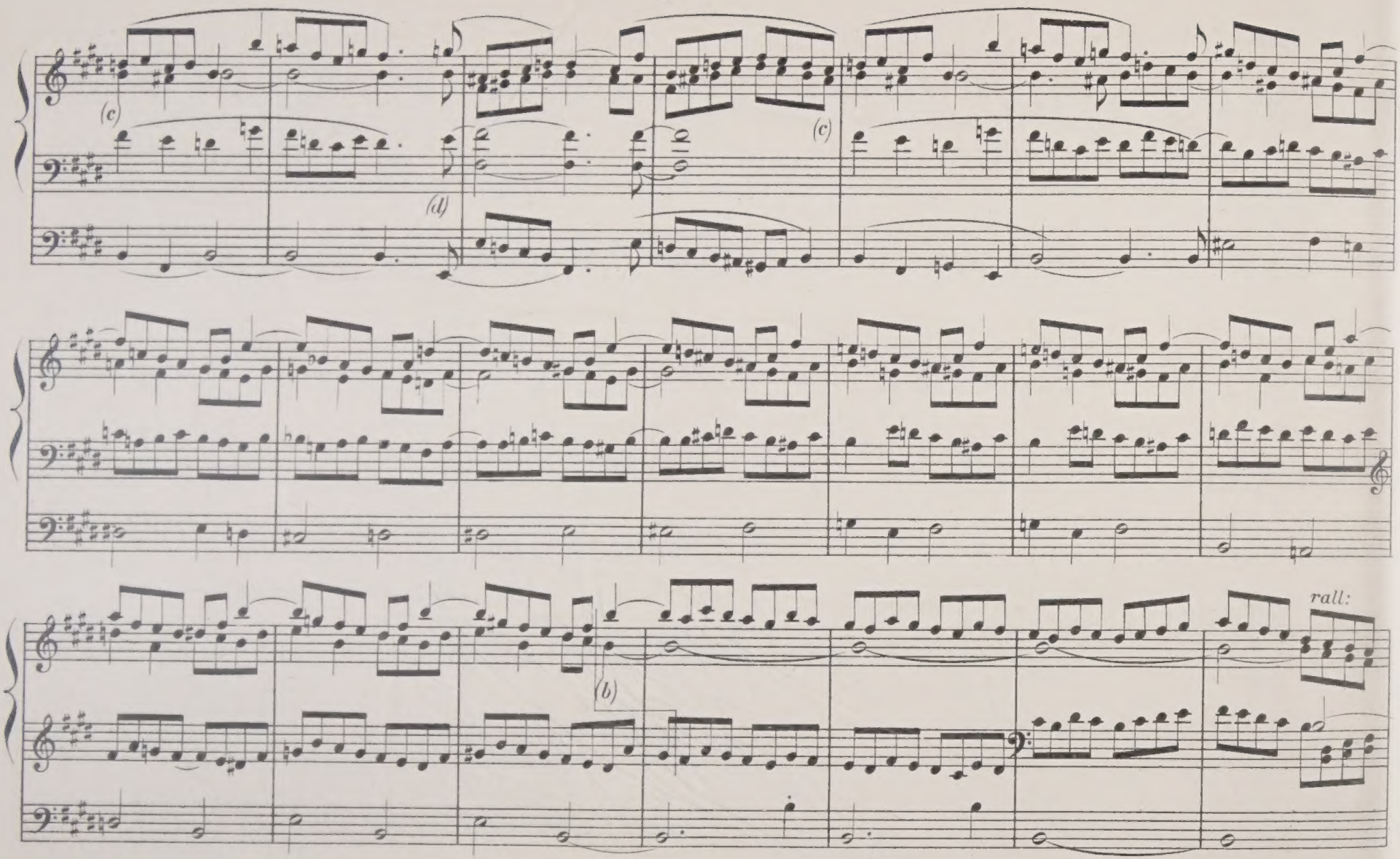


(k) add mixtures.

(l) Sw: *ff* and 16ft: to Gt:

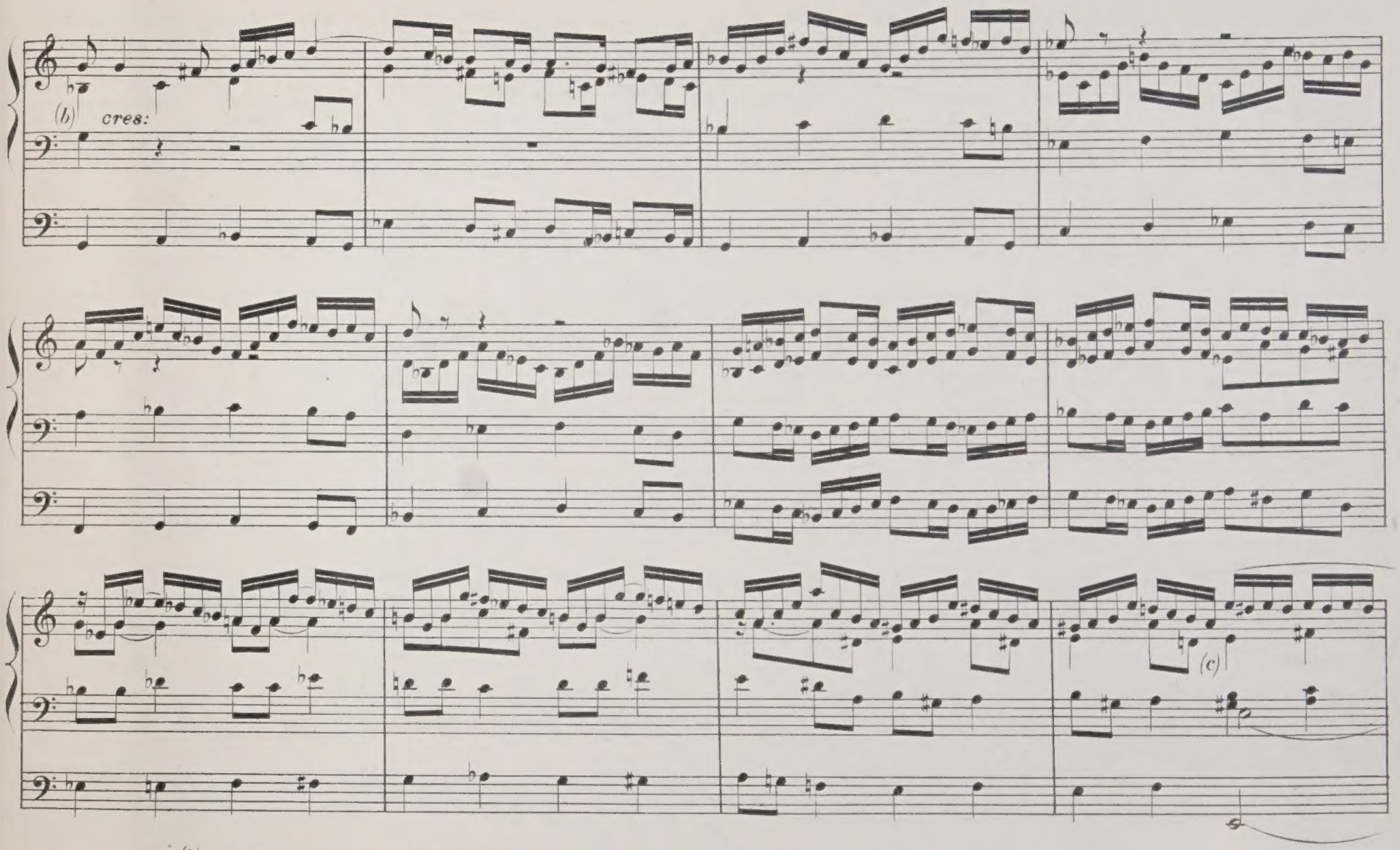


(e) G♮ with Sw. coupled. (f) both hands on G♮ (g) left hand on Sw. (h) Right hand on Sw. Tenor melody on G♮ or Ch.
(j) Both hands on Sw. (k) Oboe & Princ in. (l) 8ft. off Pedal.



(c)- G! 4ft: in.

(d) Left hand on Ch. stop Diap. and Clar.



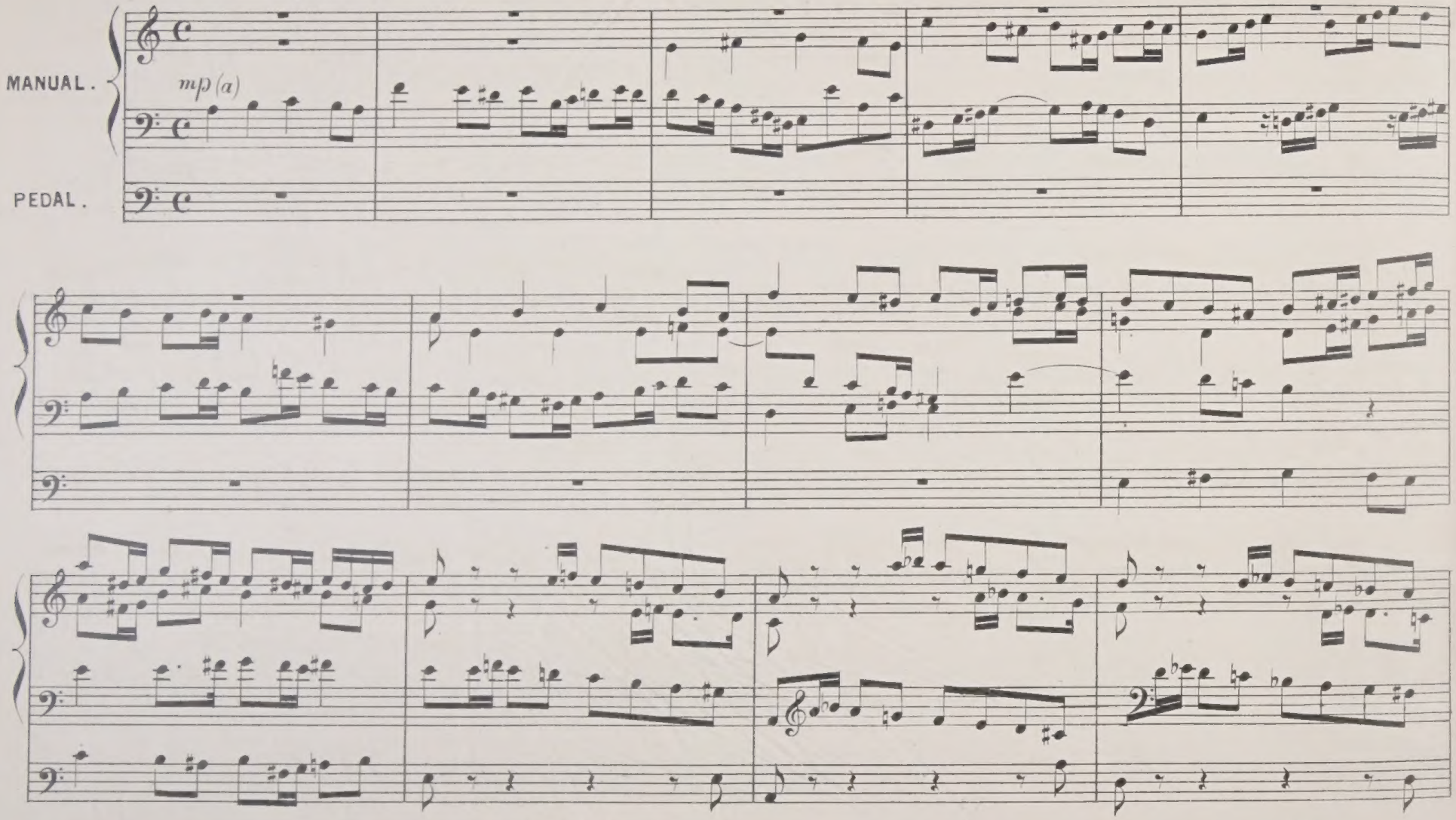
(b) add 4ft: to G[1]

(c) add 2ft:

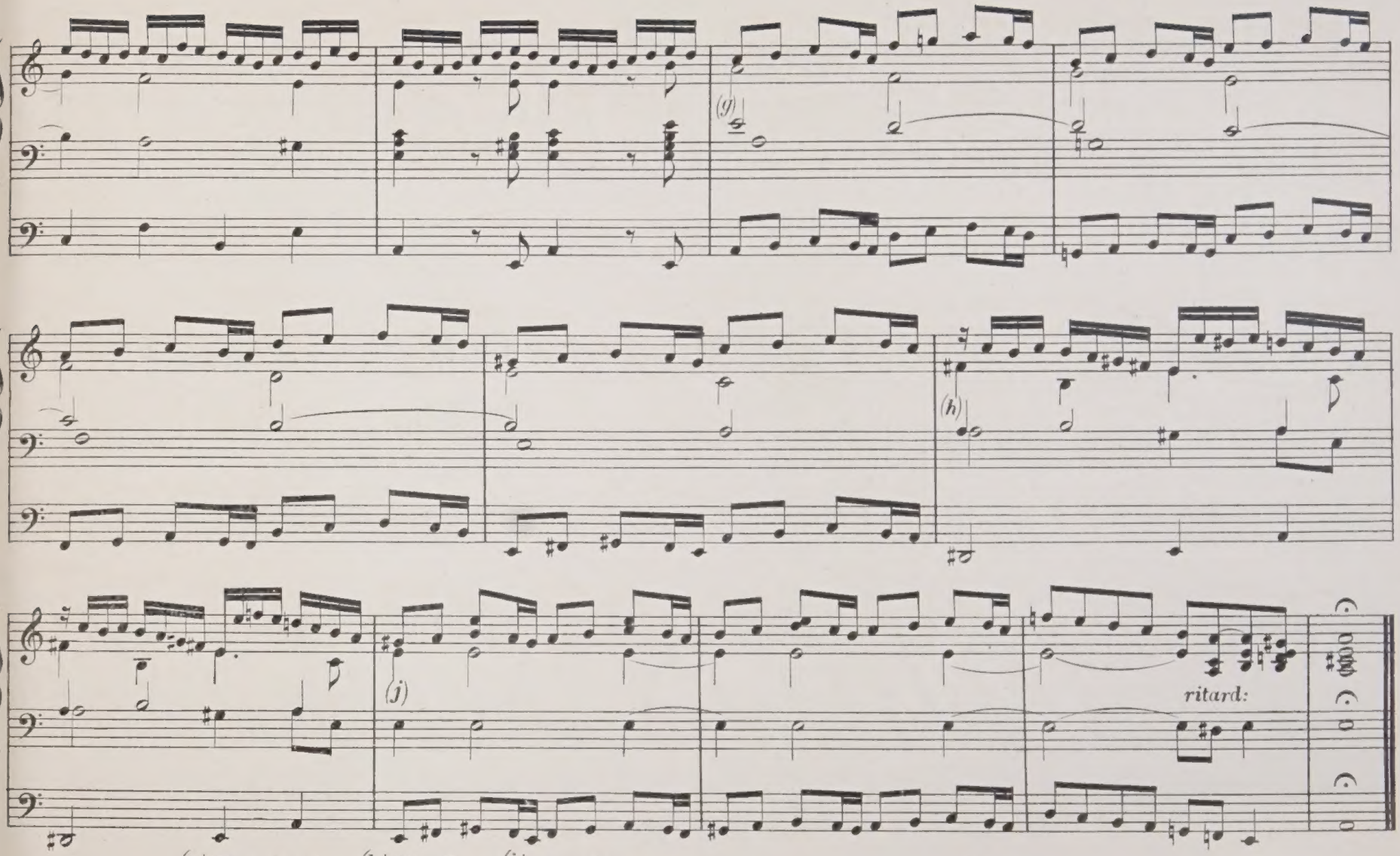
FUGUE IN A MINOR.

N°. 3.

Andante tranquillo e legato ♩= 66.

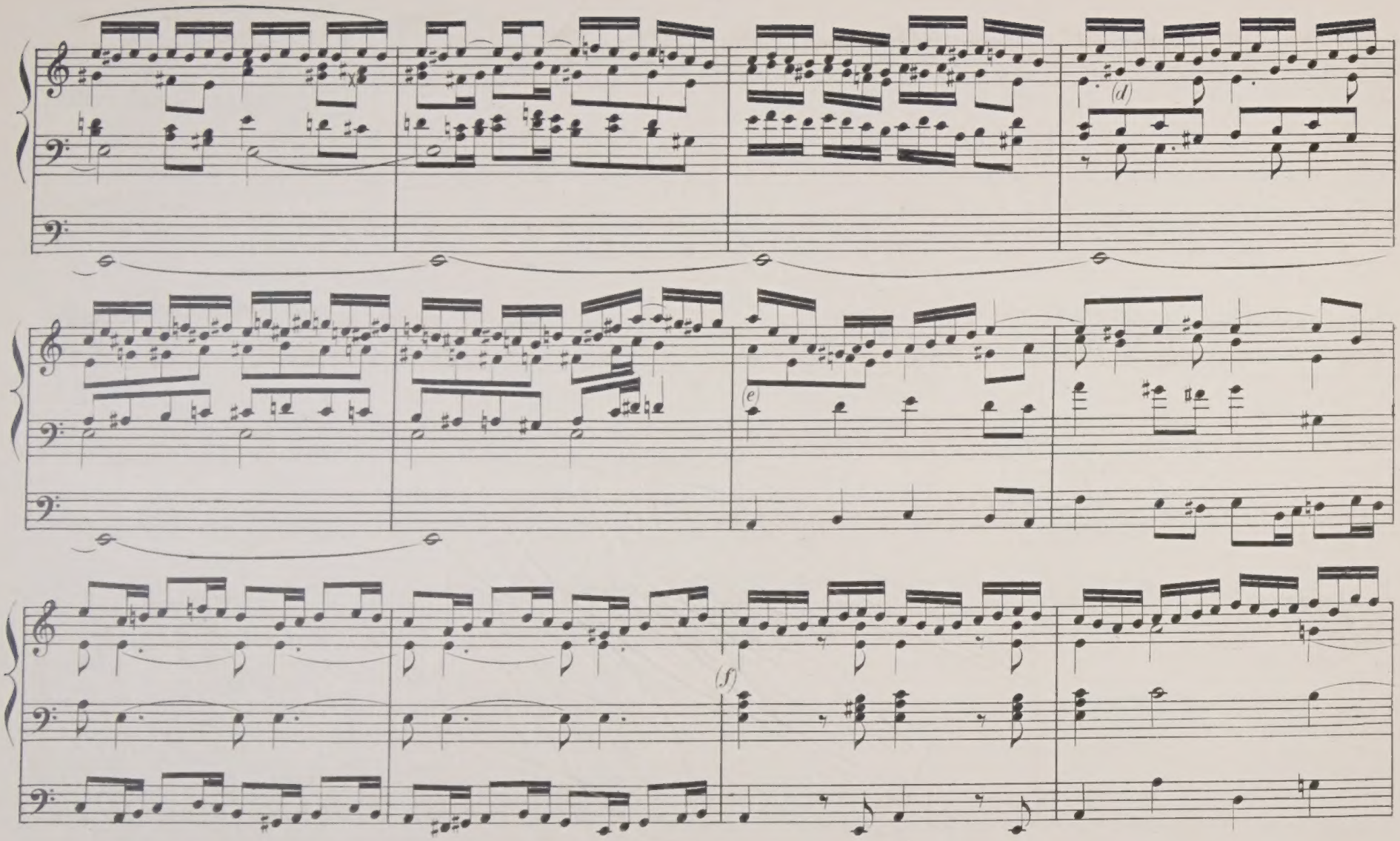


(a) Gt 8ft: Ped 16ft: & 8ft: Gt: to Ped



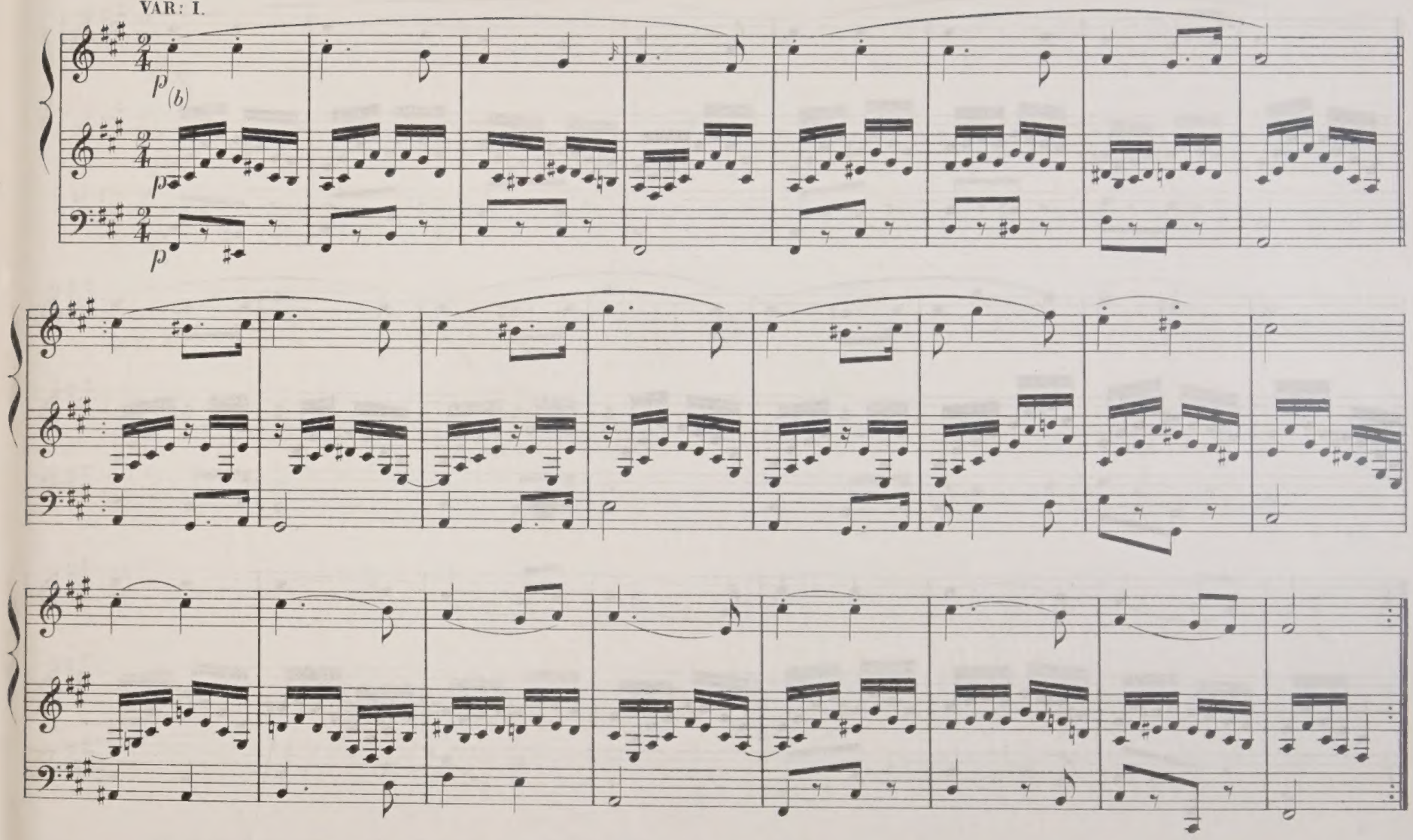
(g) Mixtures off. (h) 2ft. off. (j) 4ft: off.

* It will also be found effective to continue on full Organ from (e)



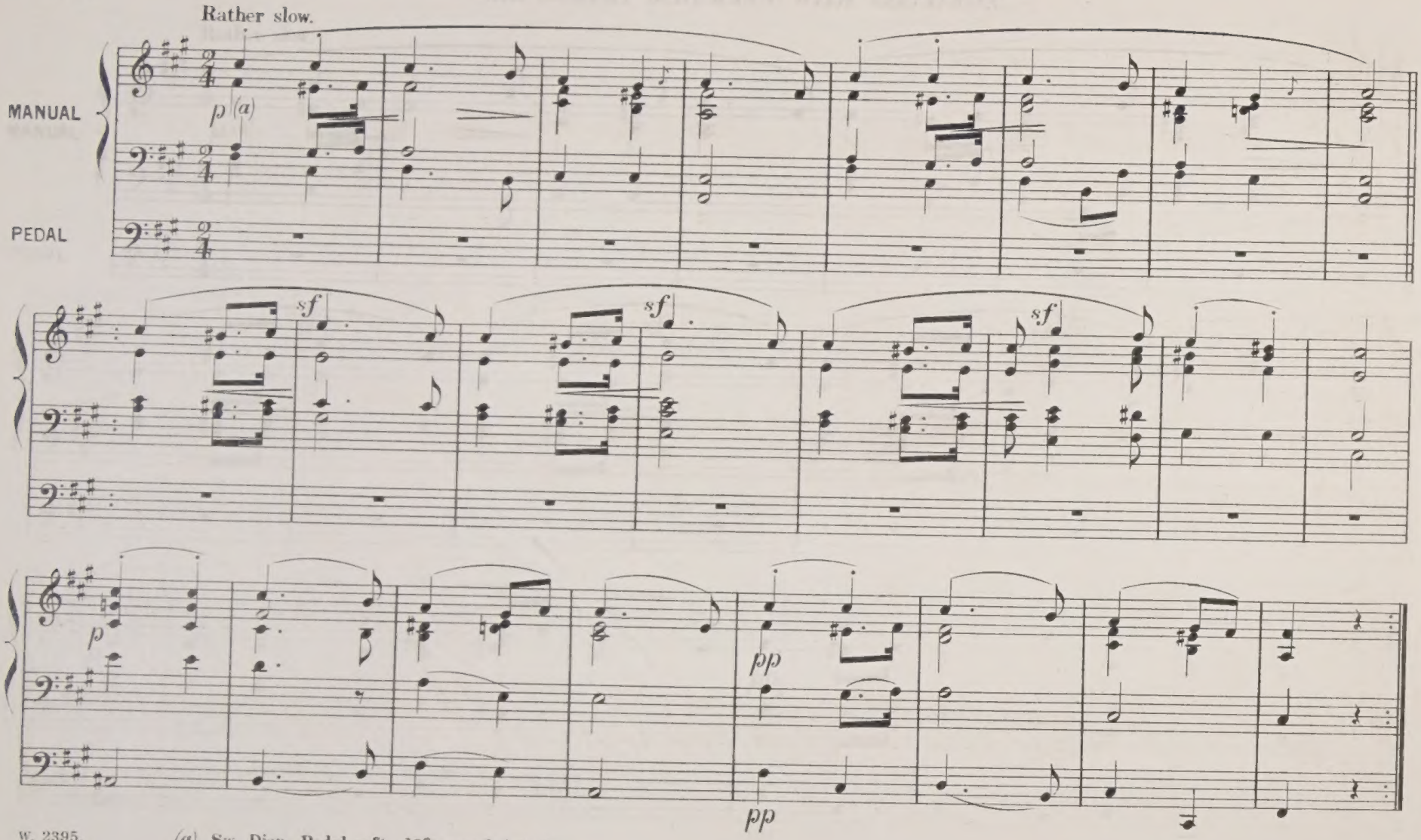
 (d) add mixtures & increase Ped. (e) *ff* G! & Pedal (f) Reeds off.

VAR: I.



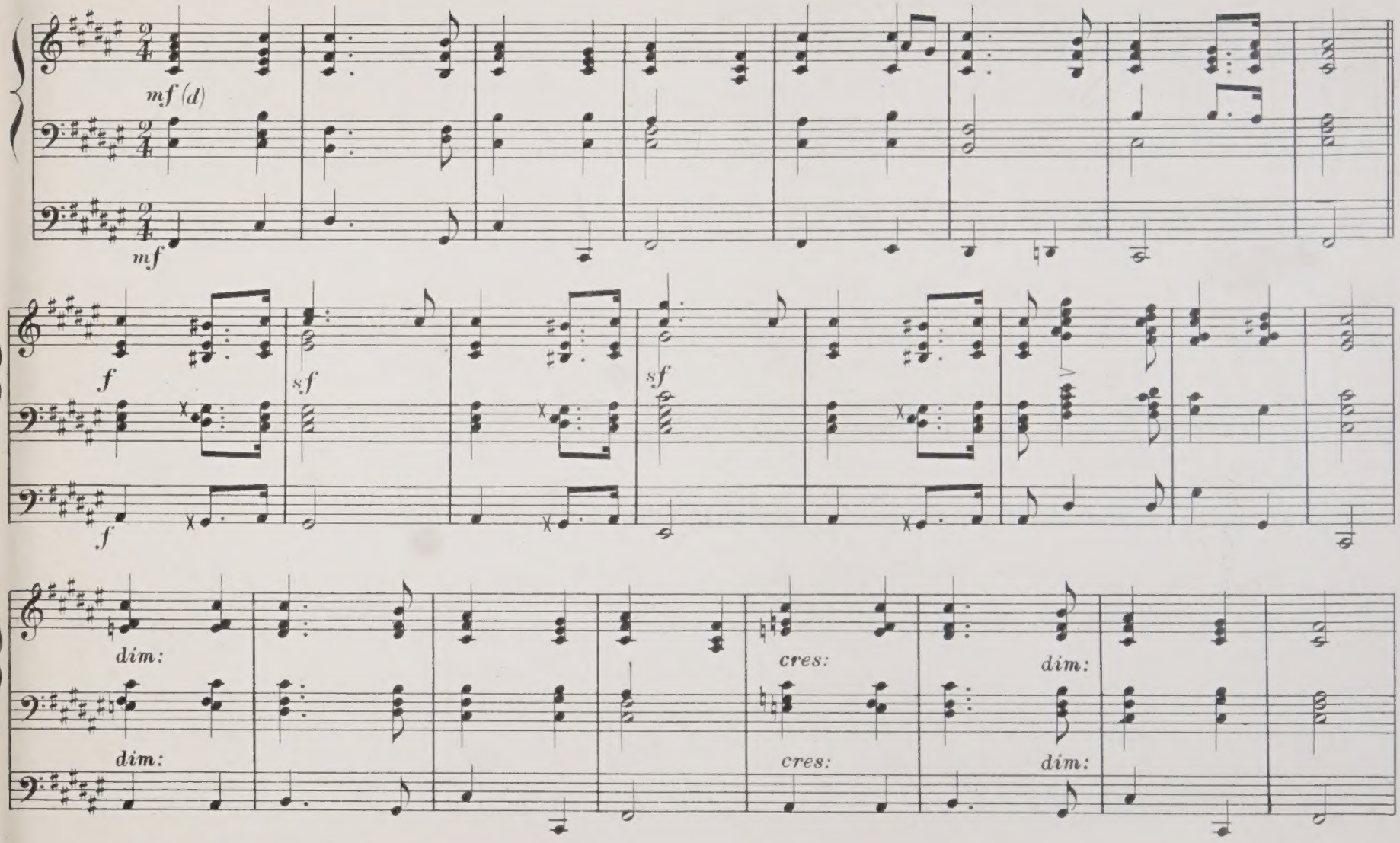
(b) Right hand on Sw. with soft Reed Left hand on Ch. with soft 8ft. Pedal soft 8ft. only.

N° 4. *AIR (ROBERT SCHUMANN) WITH VARIATIONS.*



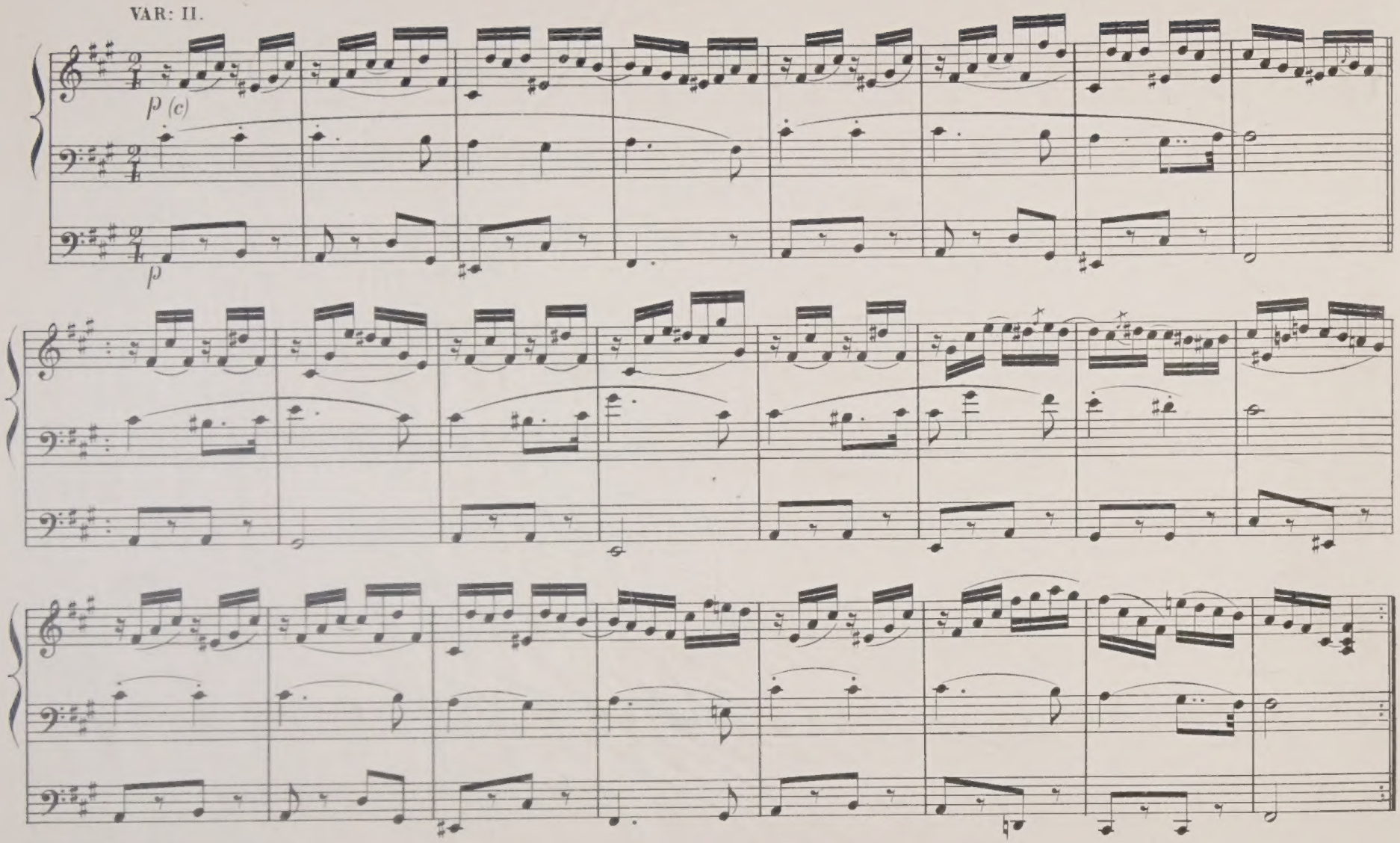
(a) Sw. Diap. Pedal soft 16ft. coupled to Sw.

VAR: III.



W. 2395. *(d)* Gt. Diap. coup^{d} to Full Sw. Pedal 16 & 8ft. coup^{d} to Gt.

VAR: II.

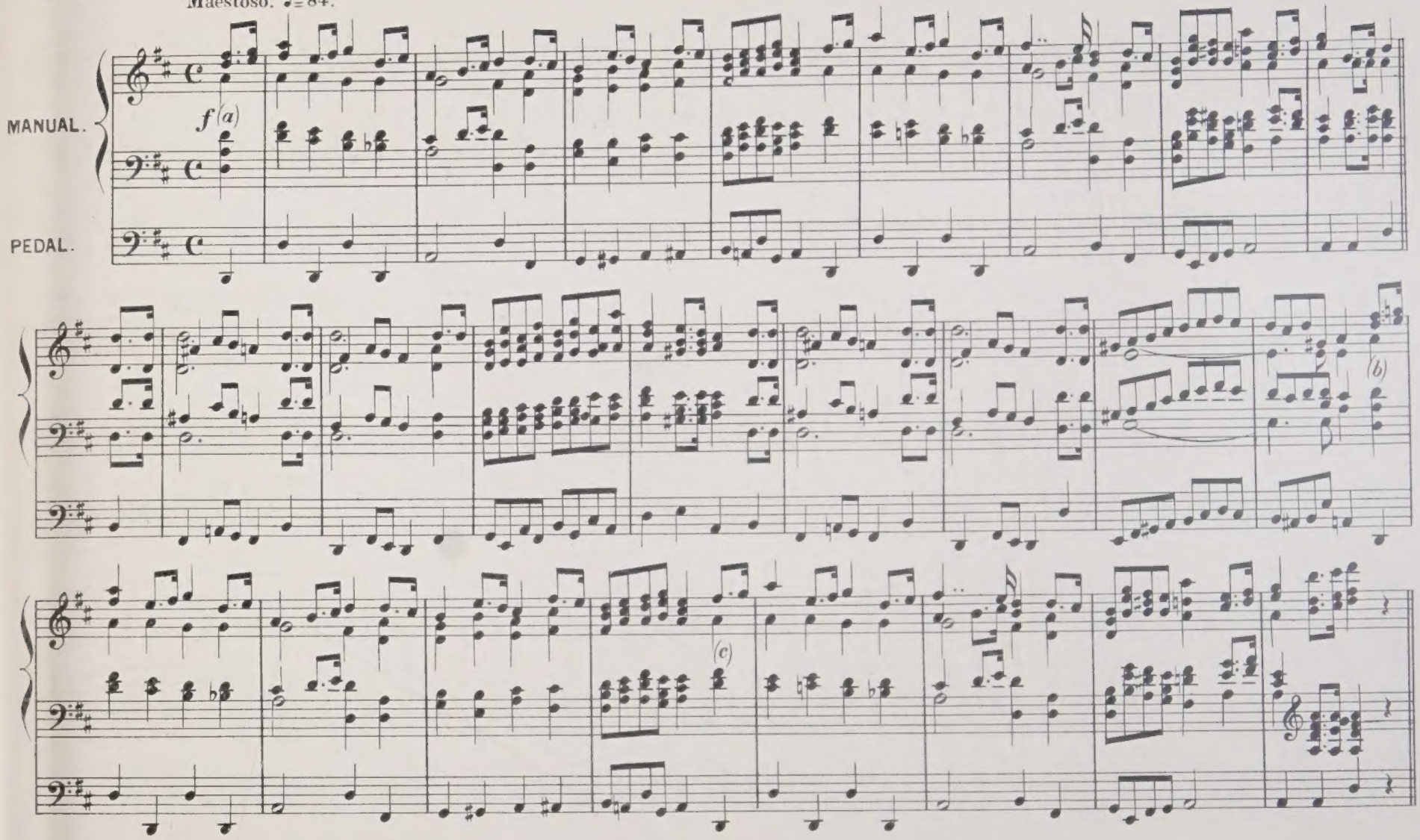


 (c) Left hand on Gt. with soft 8ft. coupd to Sw. Right hand on Sw. soft 8ft. Pedal soft 16 & 8ft.

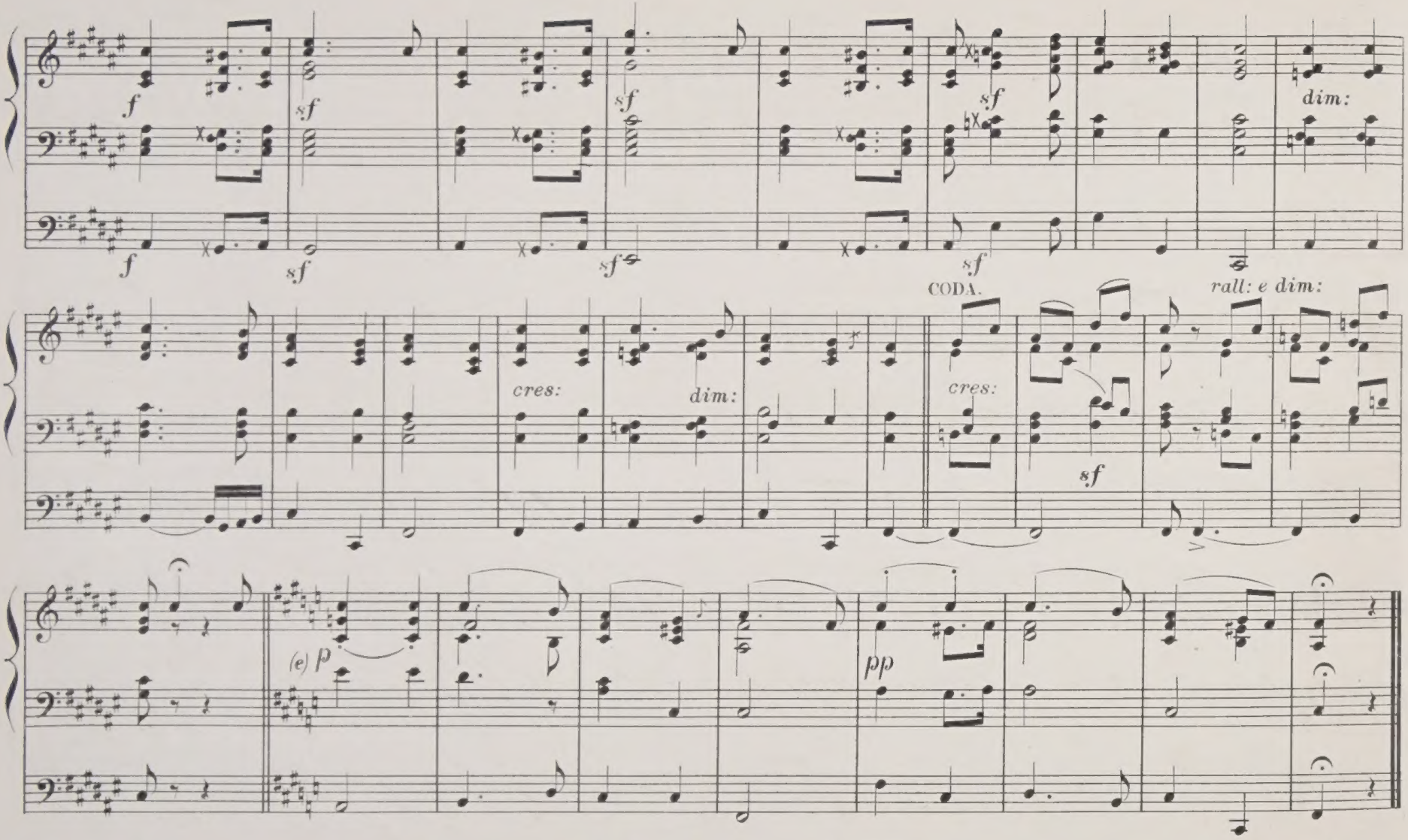
POSTLUDE.

№ 5.

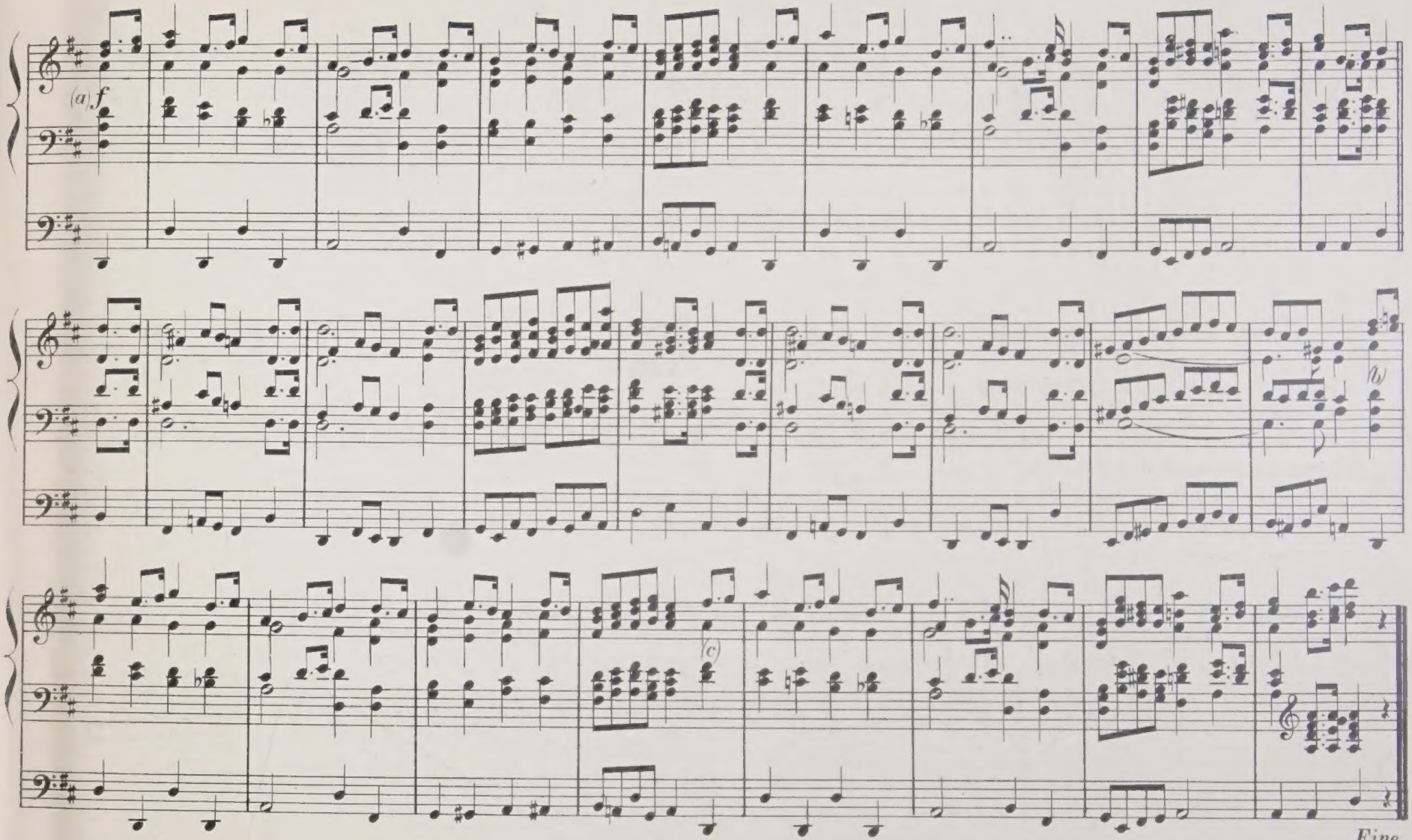
Maestoso. ♩=84.

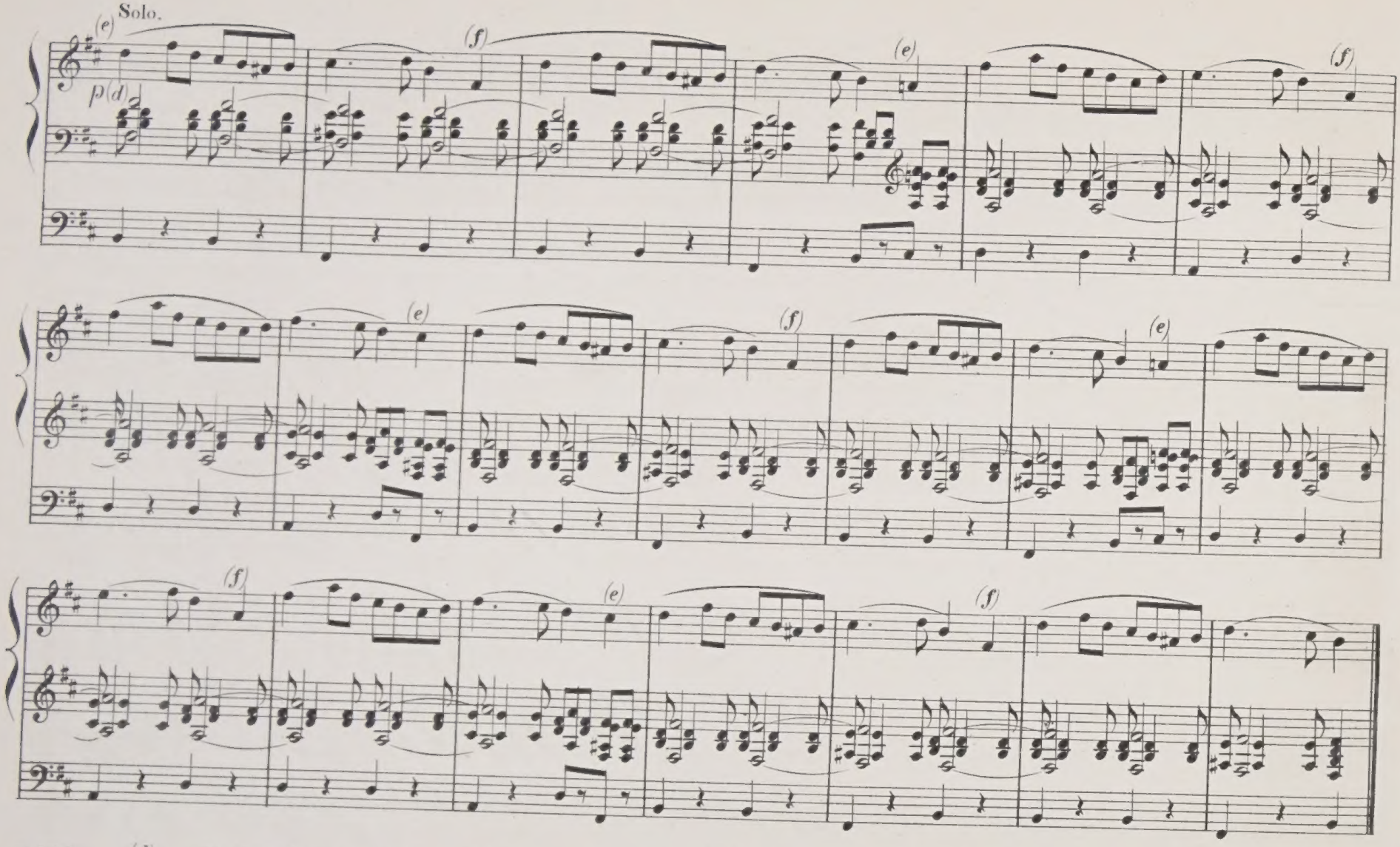


(*a*) Gt. to 15th with 16ft. coupled to Sw. Full. Ped 16 & 8ft. (*b*) add Mixtures. (*c*) Full.

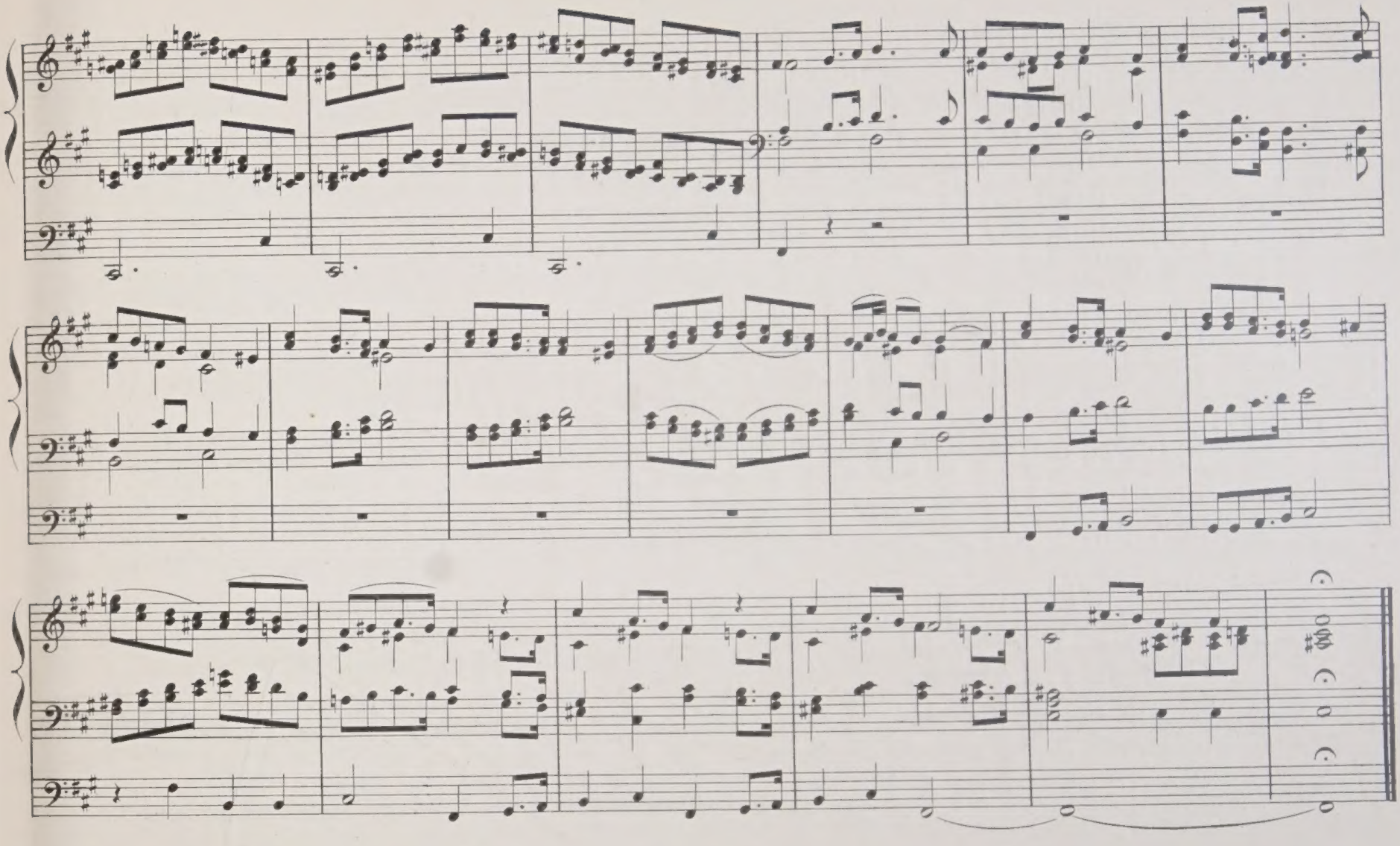


(e) Reduce as at the beginning.


(a) f
(b)
(c)
Fine.



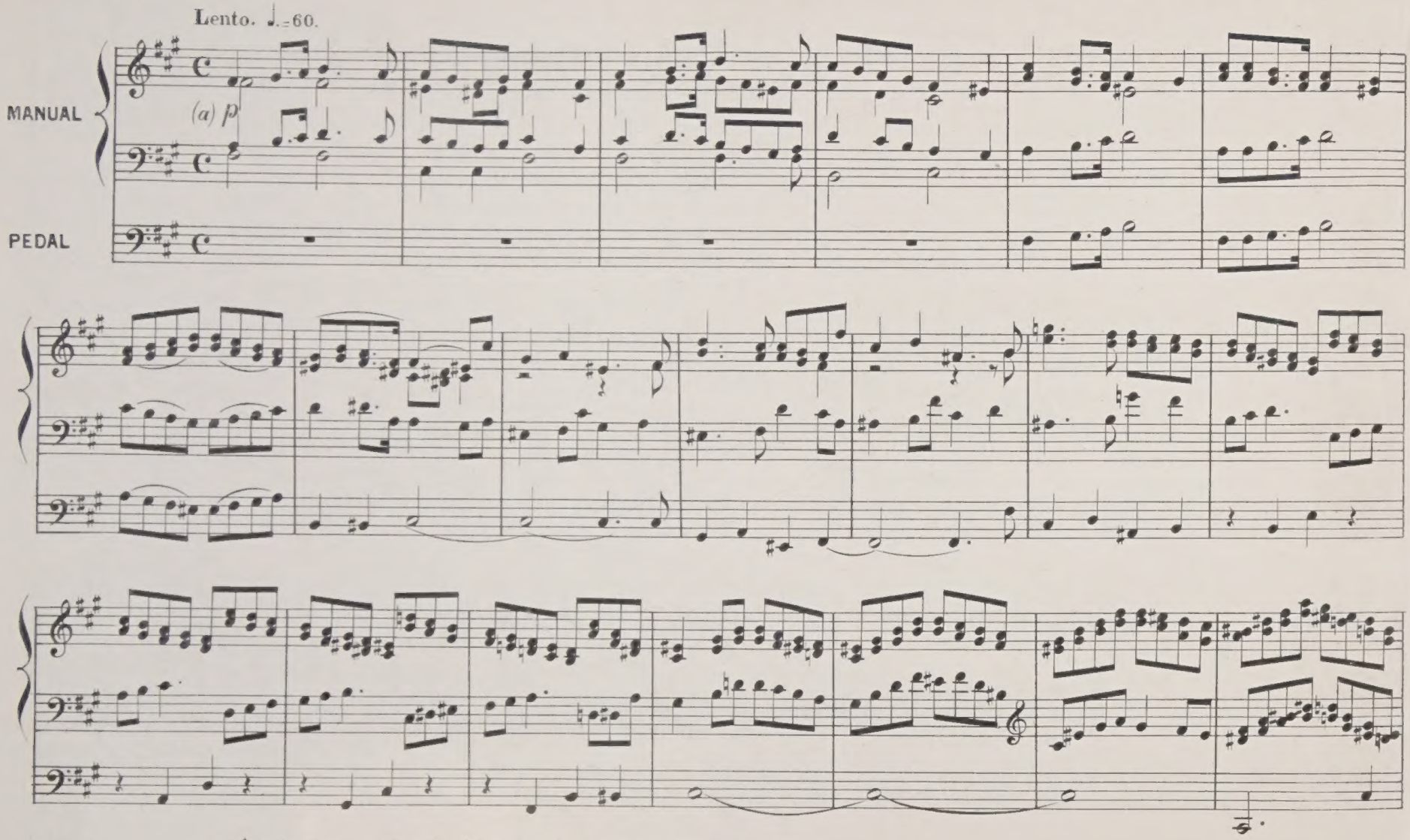
W. 2395. *(d)* Ch. Open Diap. & Flute. *(e)* Gt. Diap. uncoupled. *(f)* Sw. closed.



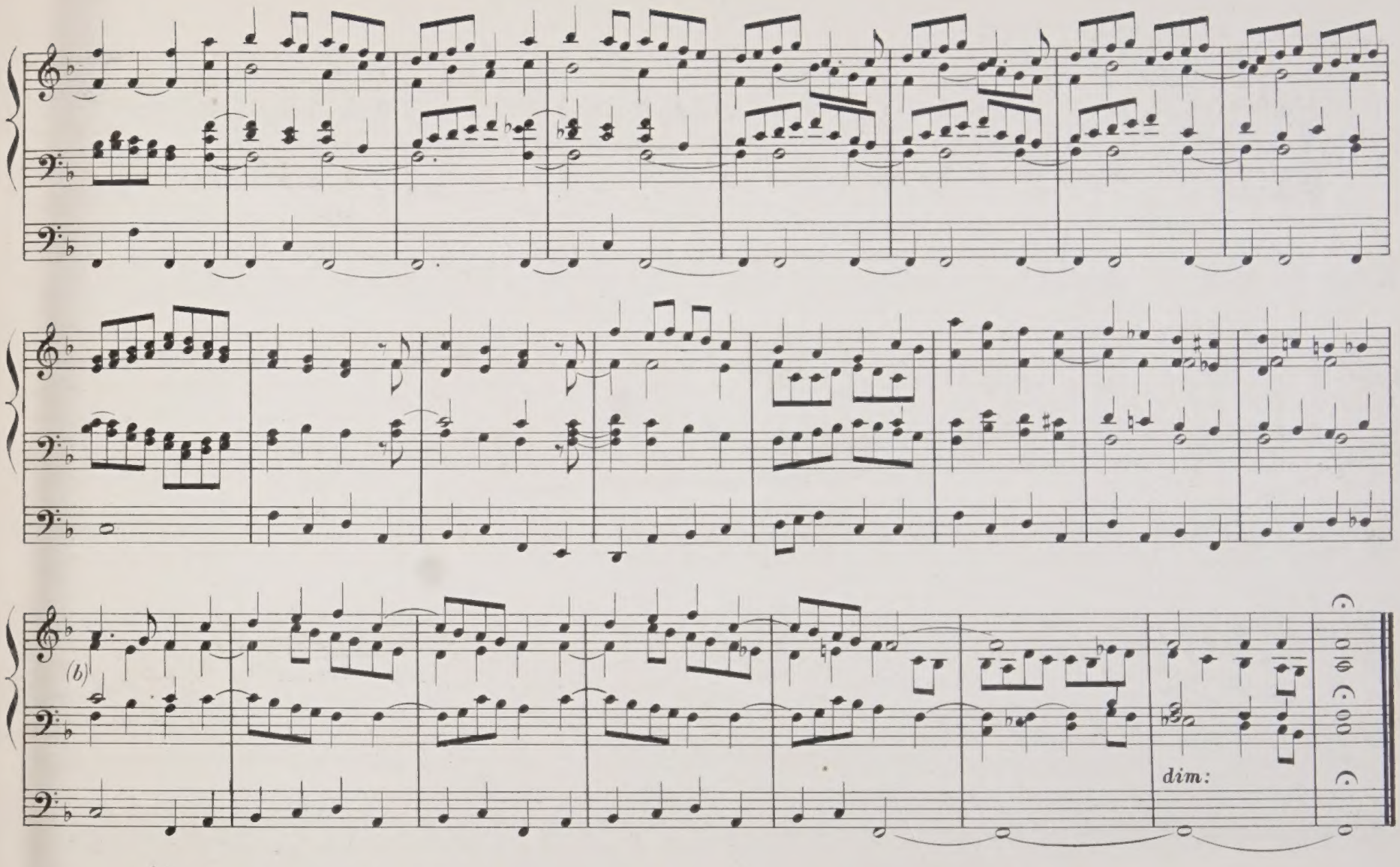
No 6.

IN MEMORIAM.

Lento. ♩.=60.



a G$^{t}_{1}$ soft 8ft. coupled to Sw. Diap. & soft 4ft. and rather a heavy Pedal.

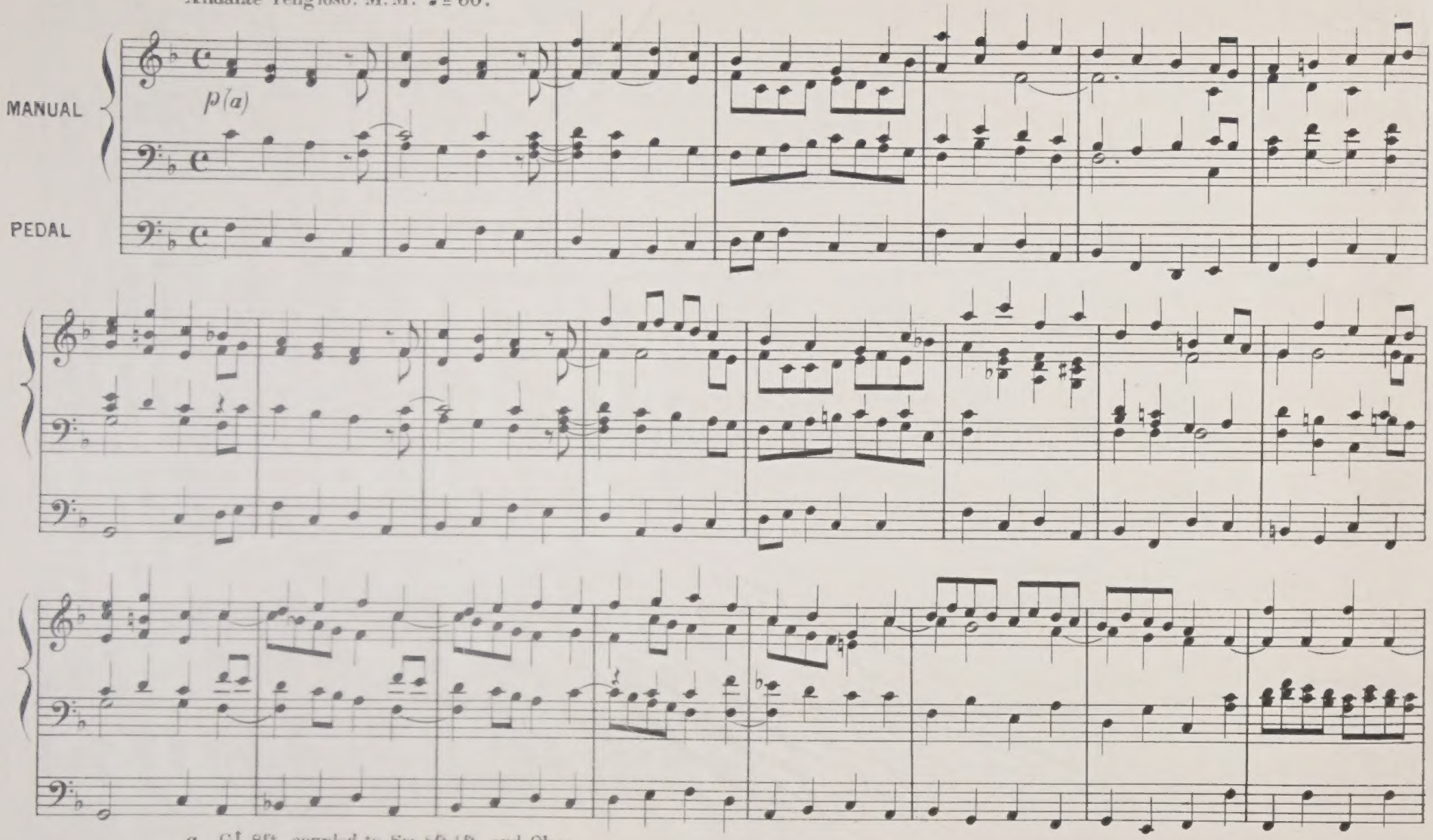


(b) Reed & Princ. off Sw. & reduce G^{t}

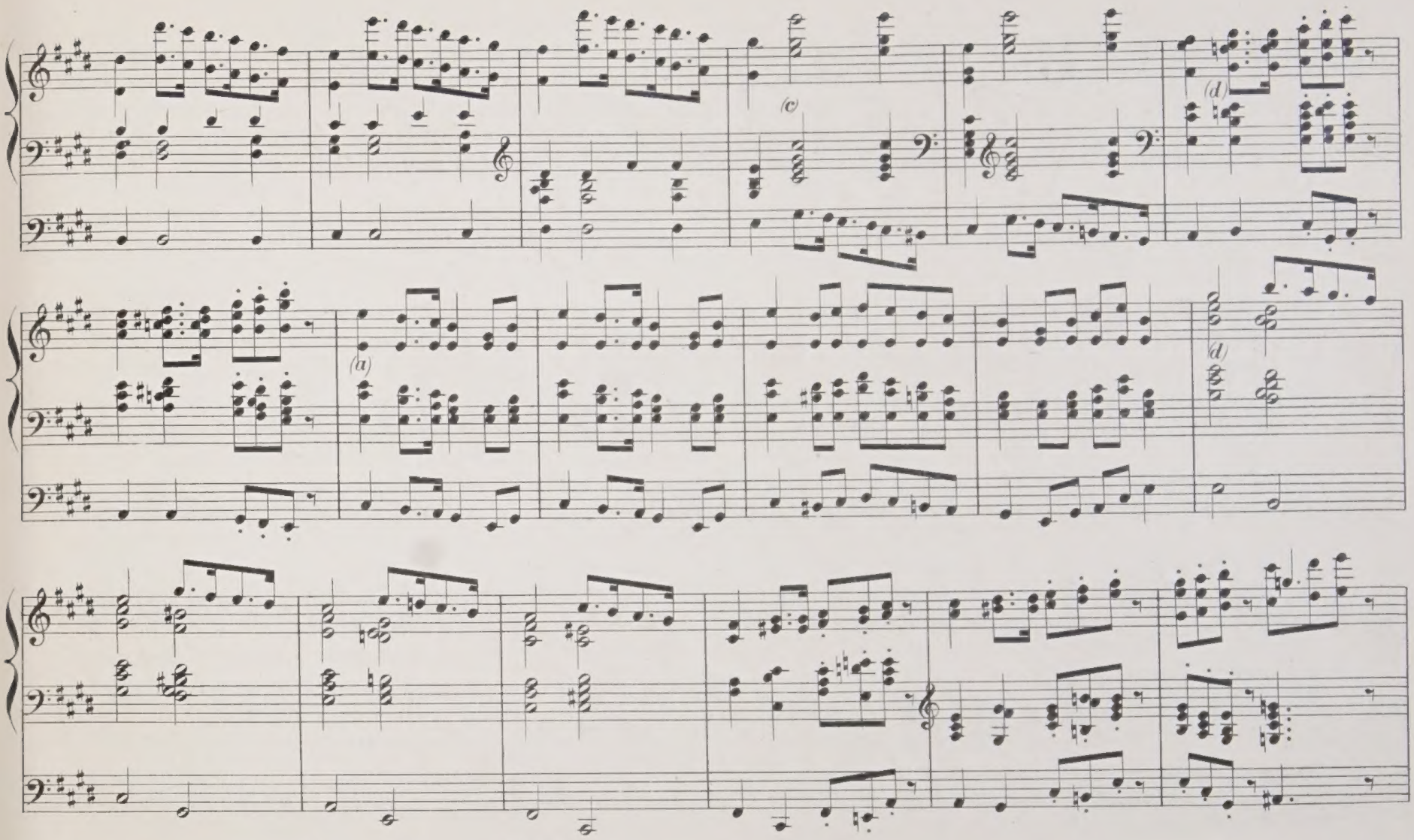
N°. 7.

MEDITATION.

Andante religioso. M.M. ♩ = 60.



a G! 8ft. coupled to Sw. 8ft. 4ft. and Oboe
Ped. 16ft. coupled to Sw.

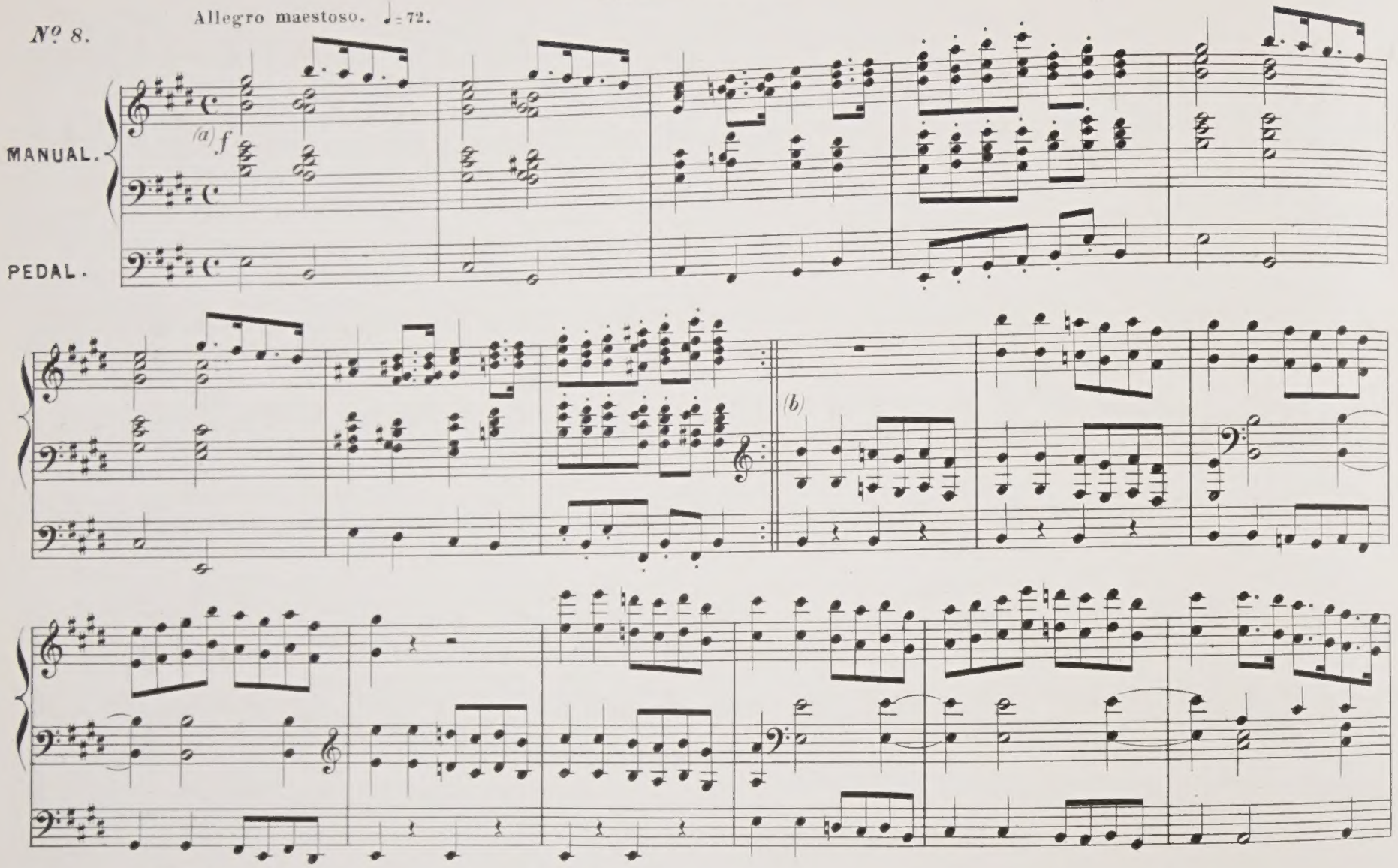


(c) Reed off. (d) Full.

FESTAL MARCH.

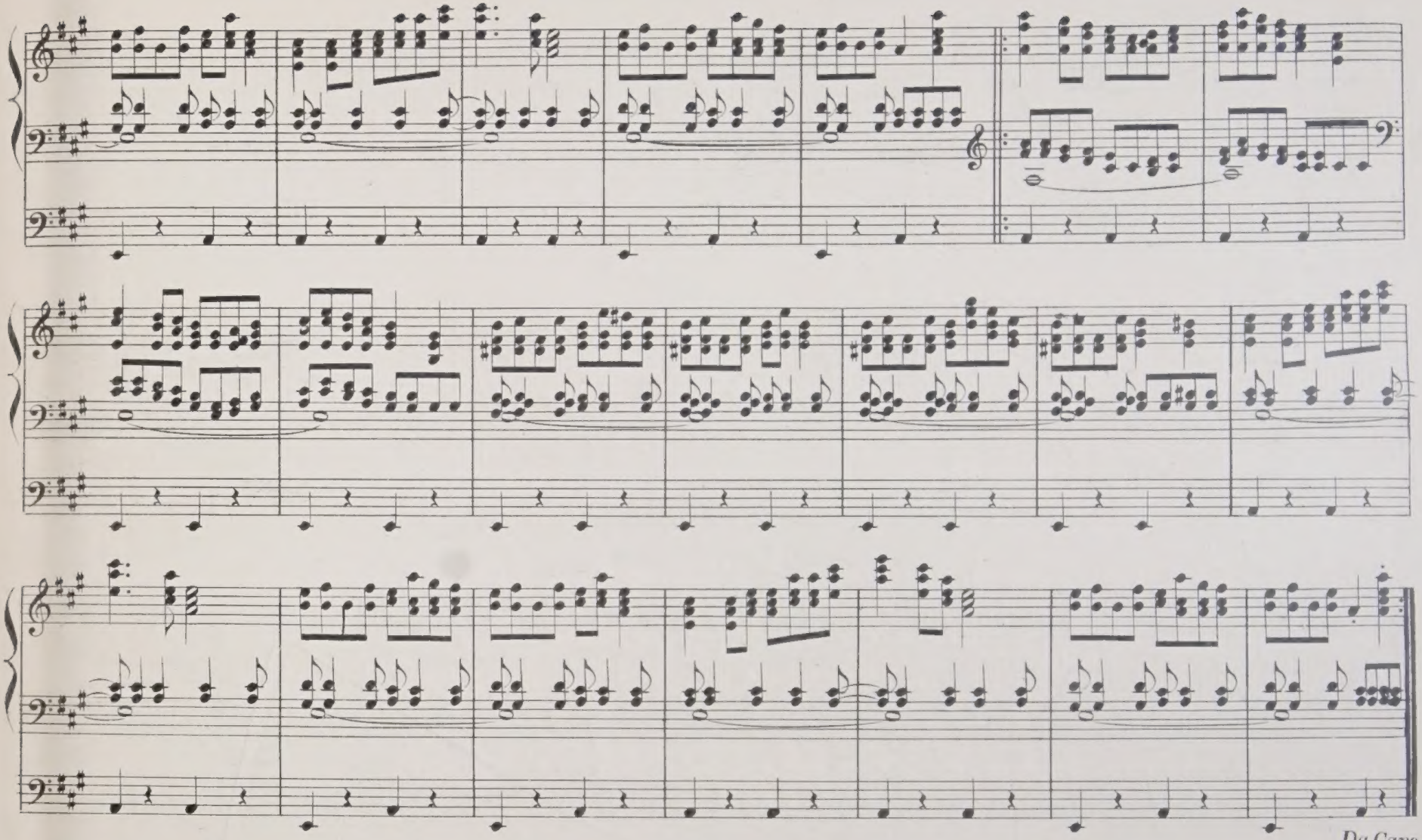
Nº 8.

Allegro maestoso. ♩= 72.

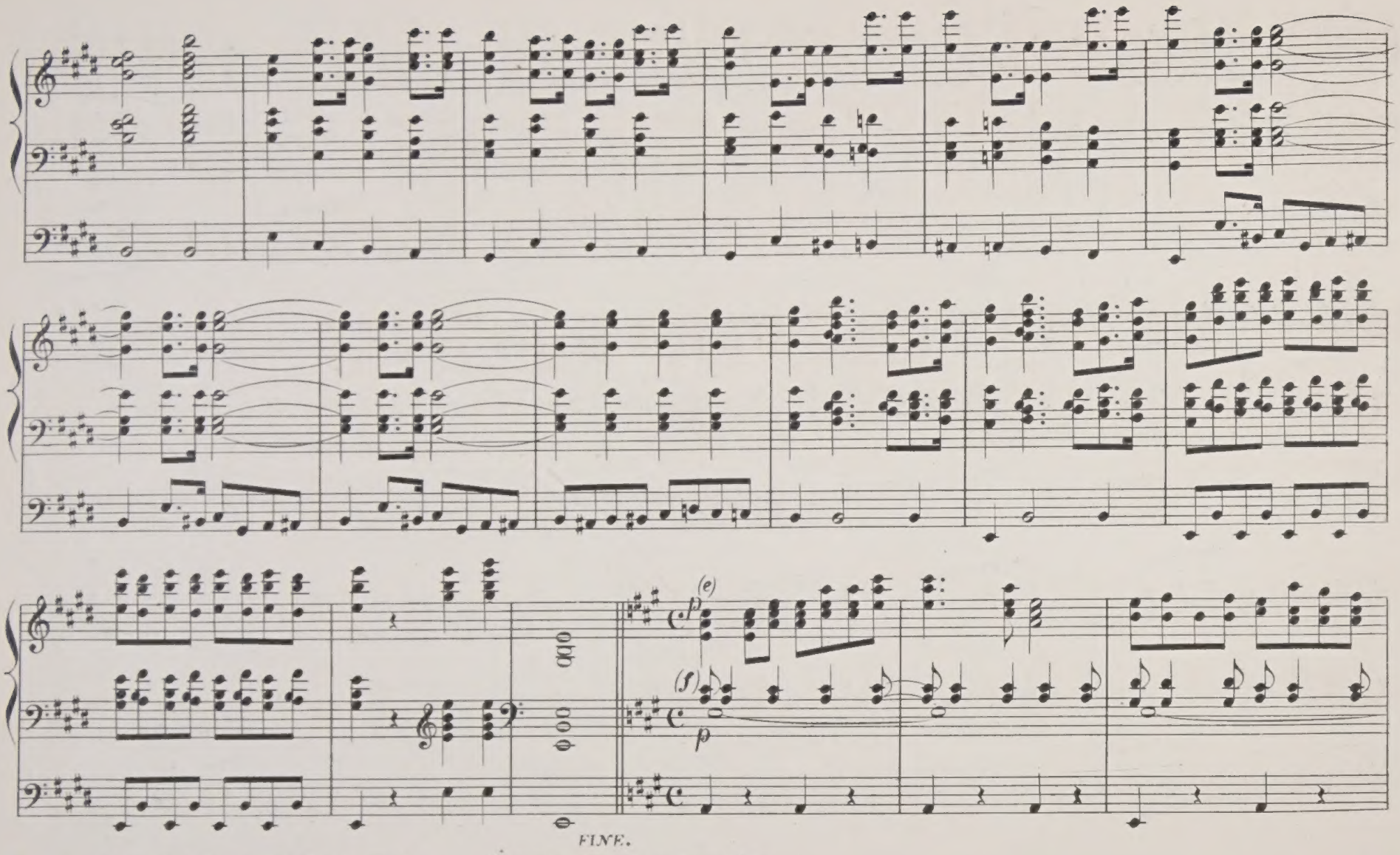


(a) Gt to 15th & Full mixture Ped 16 & 8 ft.

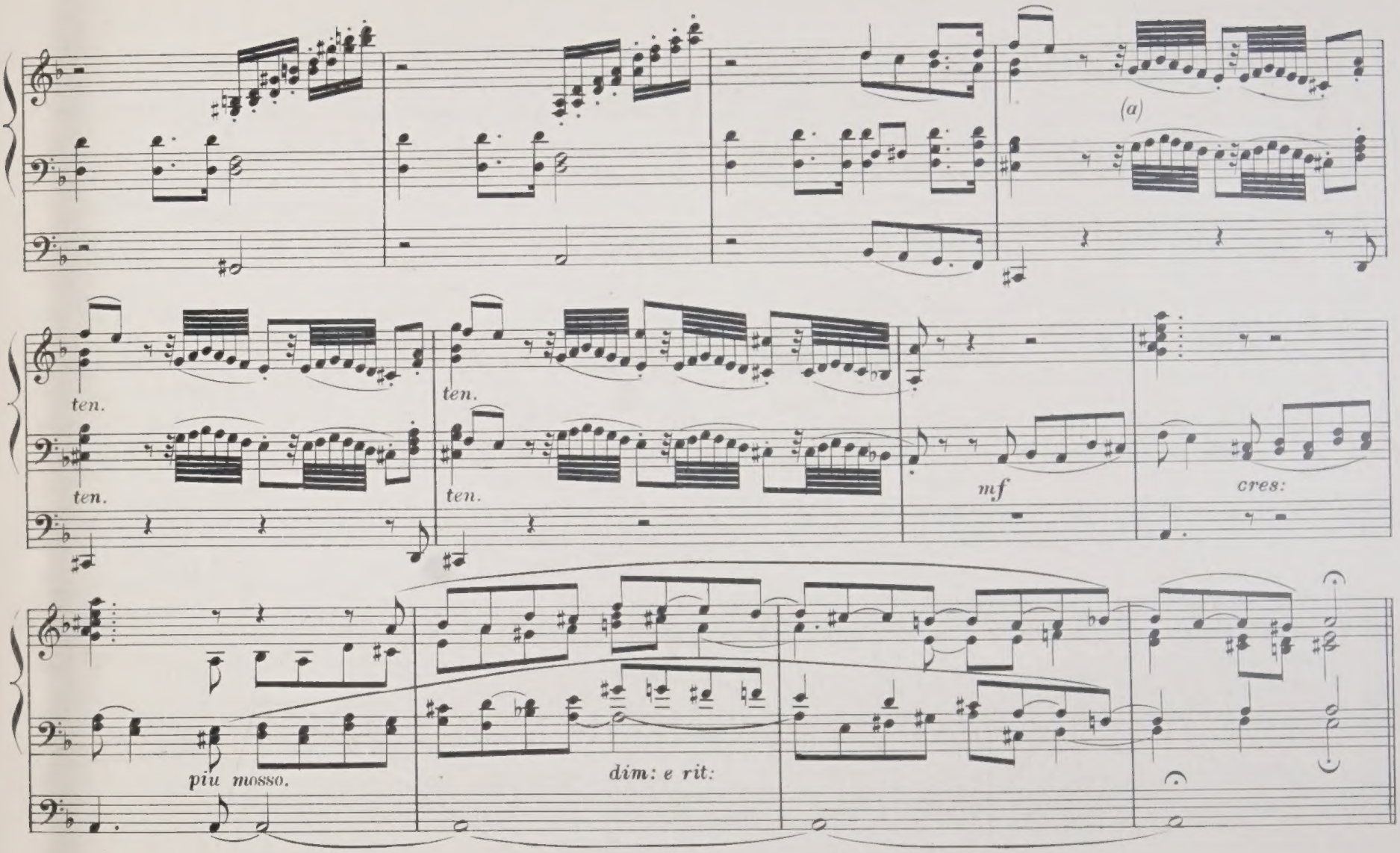
(b) Mixtures in add Reeds.

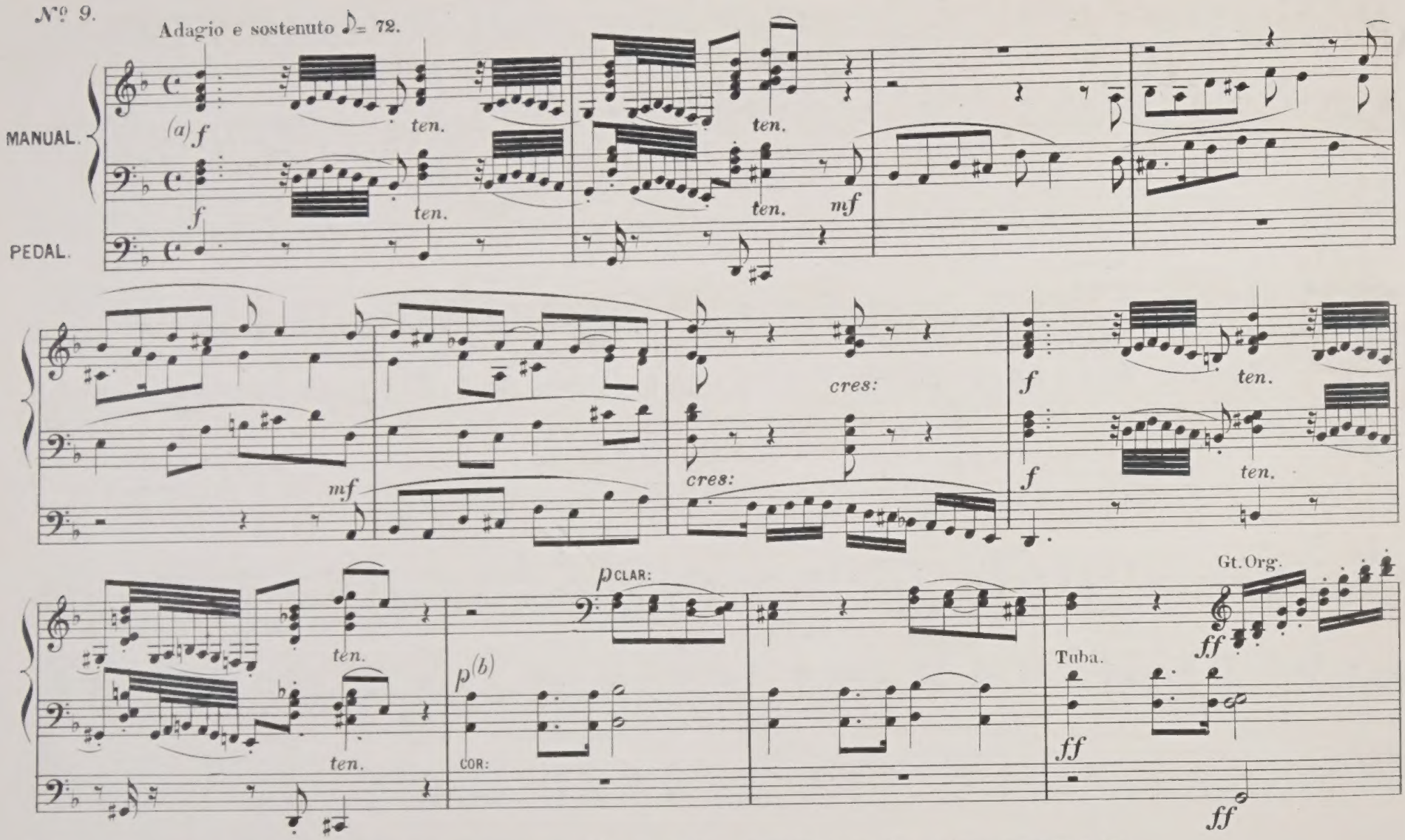


Da Capo

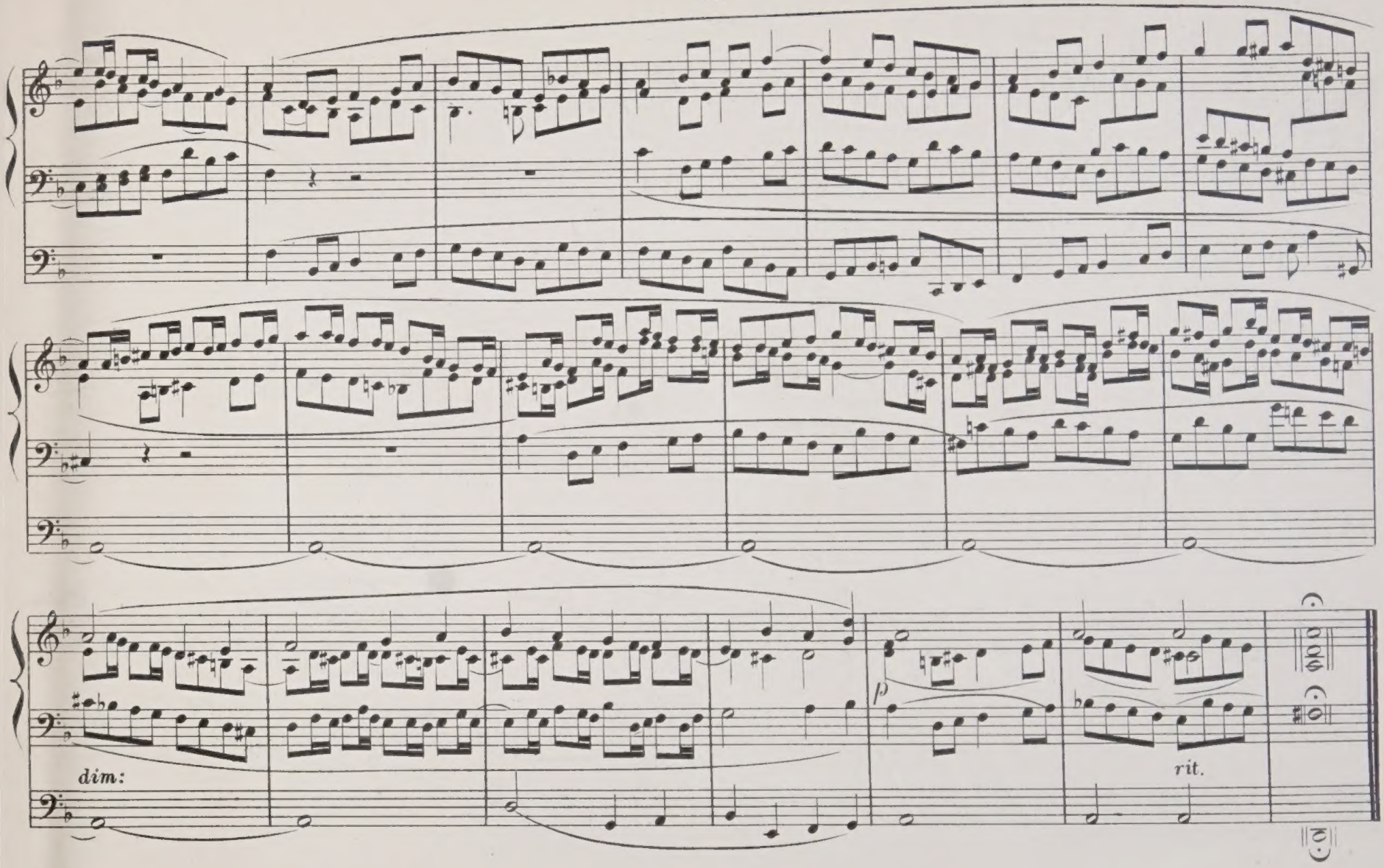


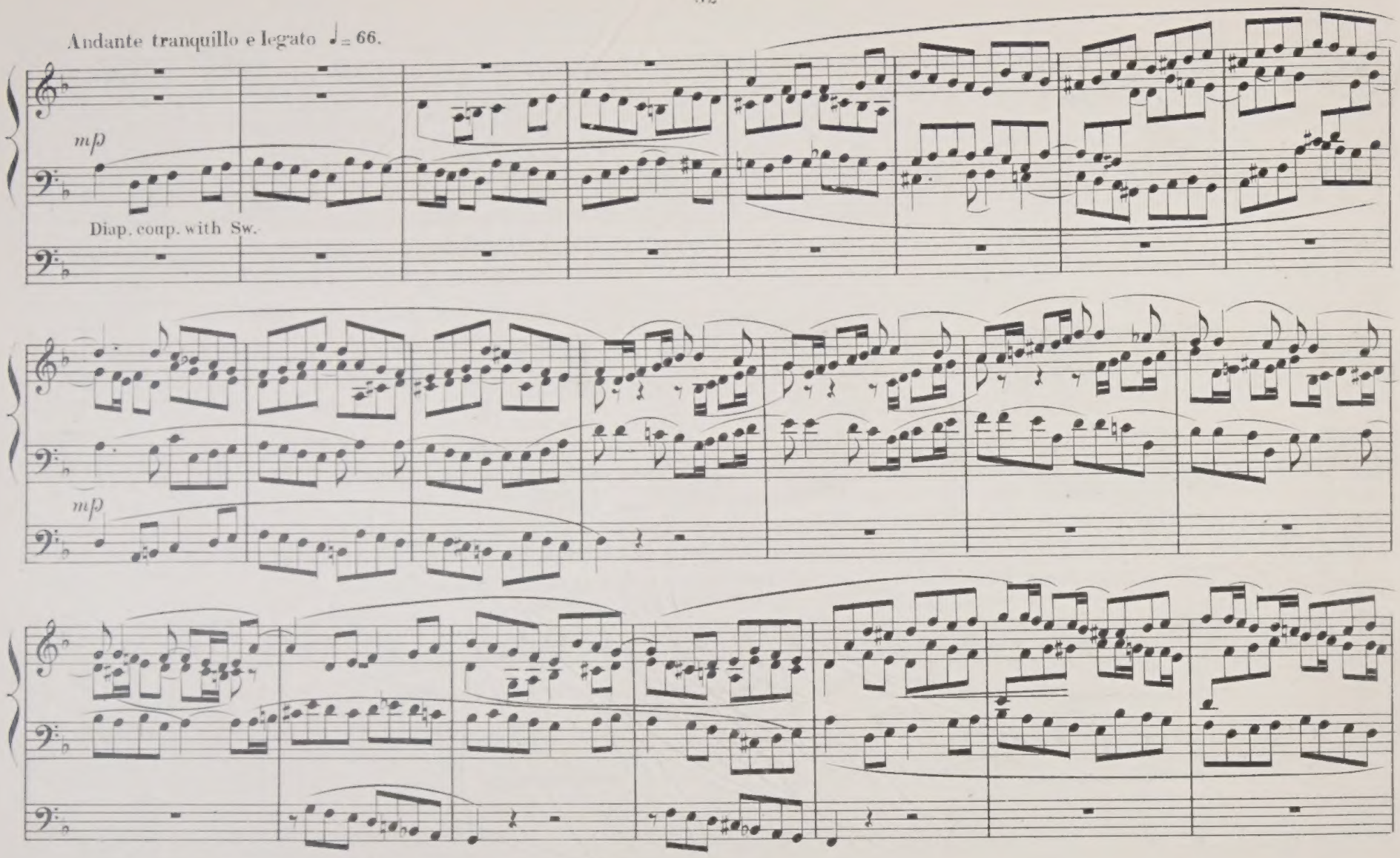
w.2395. (e) Ch. Dul. Gamba & Gedact Flute. (f) Sw. Stop Diap^{n} & Flute 4 ft.

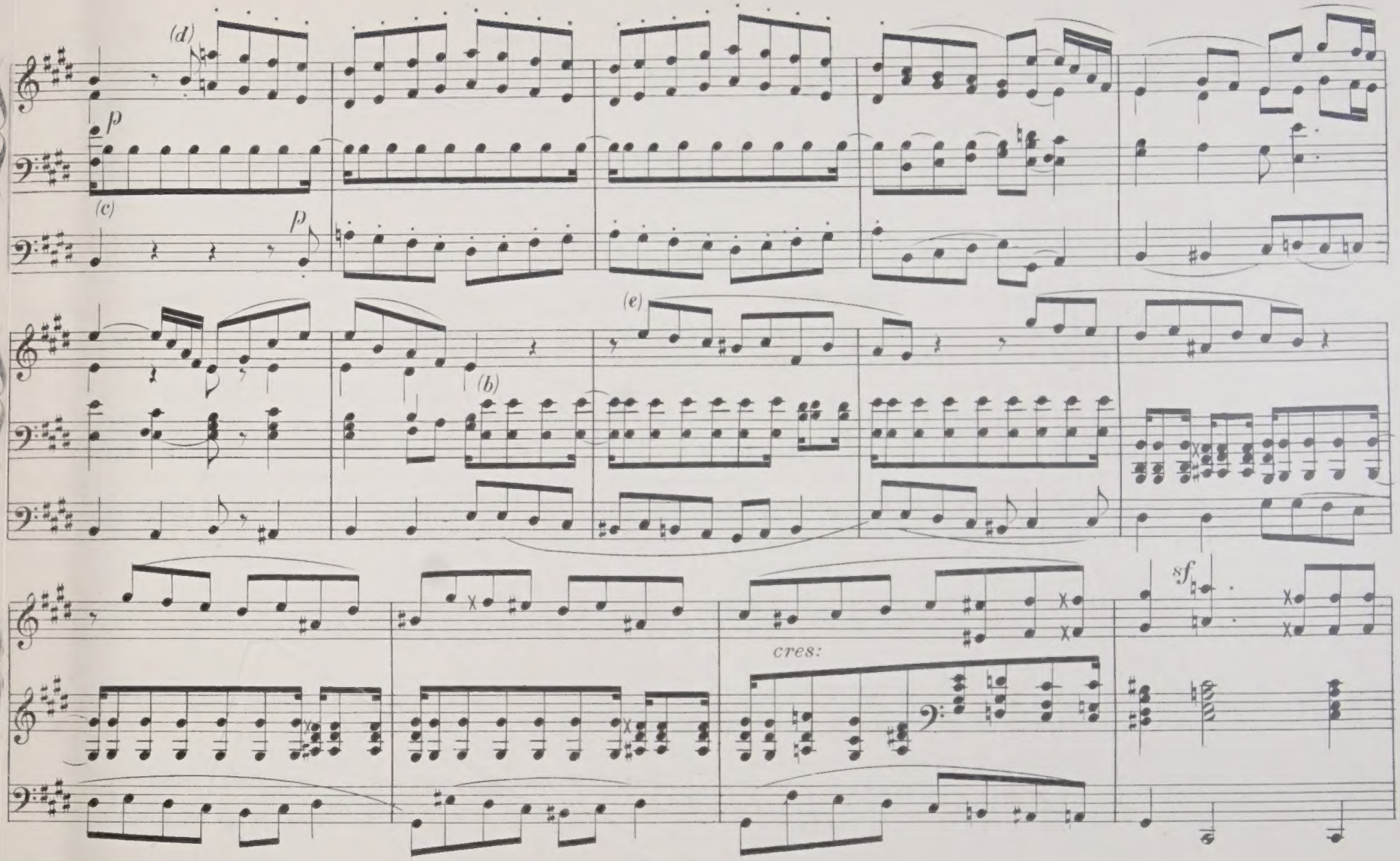

(a)
ten.
ten.
ten.
ten.
mf
cres:
piu mosso.
dim: e rit:



w. 2395. (a) Gt. to 15th coupled Sw. 8ft. and Reeds. (b) L.H. Gt. Diap. R.H. Choir St. Diap. & Clar. Pedal 16 & 8ft.


dim:
p
rit.

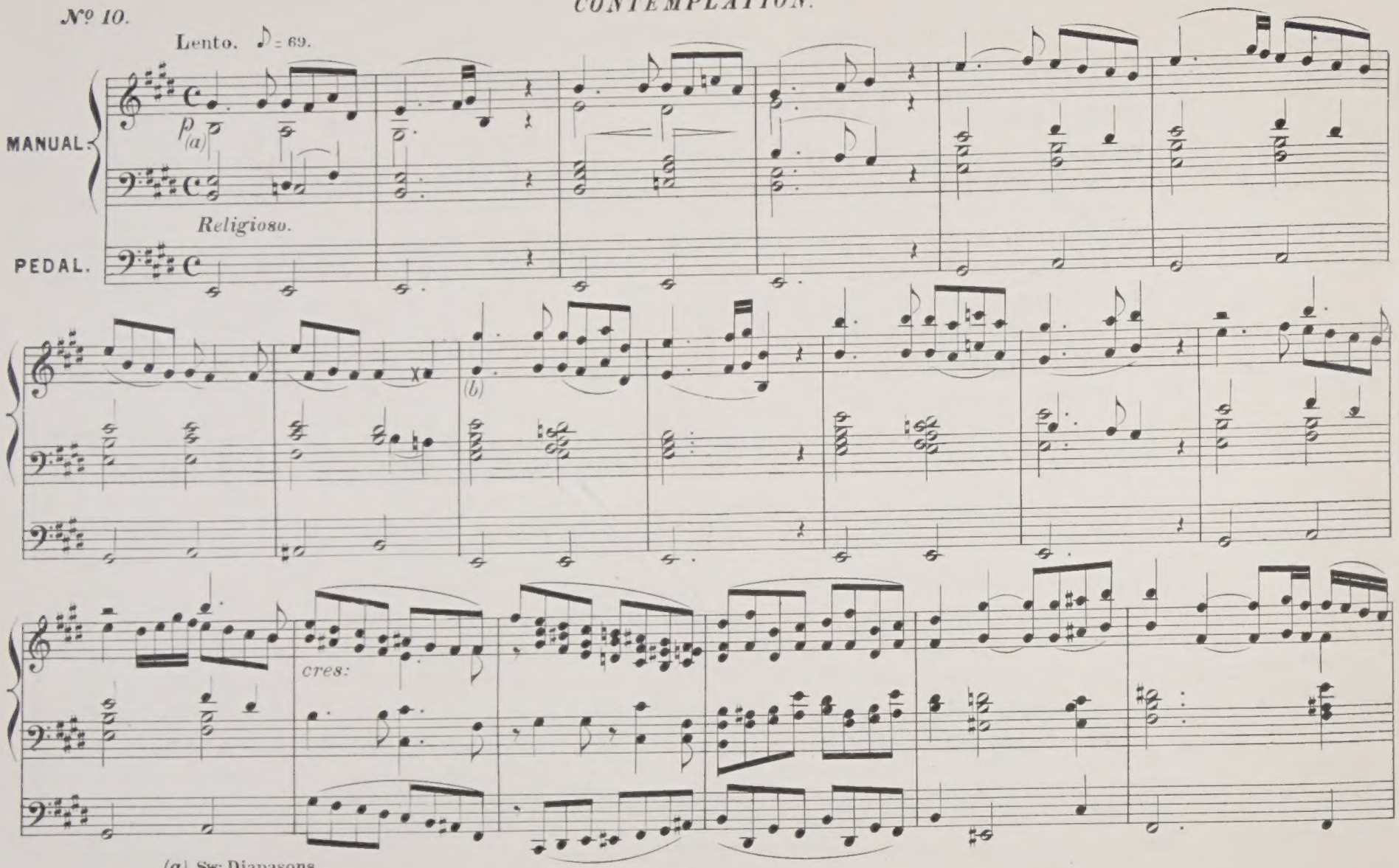

Andante tranquillo e legato ♩= 66.
mp
Diap. coup. with Sw.
mp



W. 2395. *(c)* Ch: Stop Diap[n] *(d)* G[t] Clarabella or Stop Diap: coupled to Sw: . *(e)* Ch: with Clar: added.

CONTEMPLATION.

Nº 10.



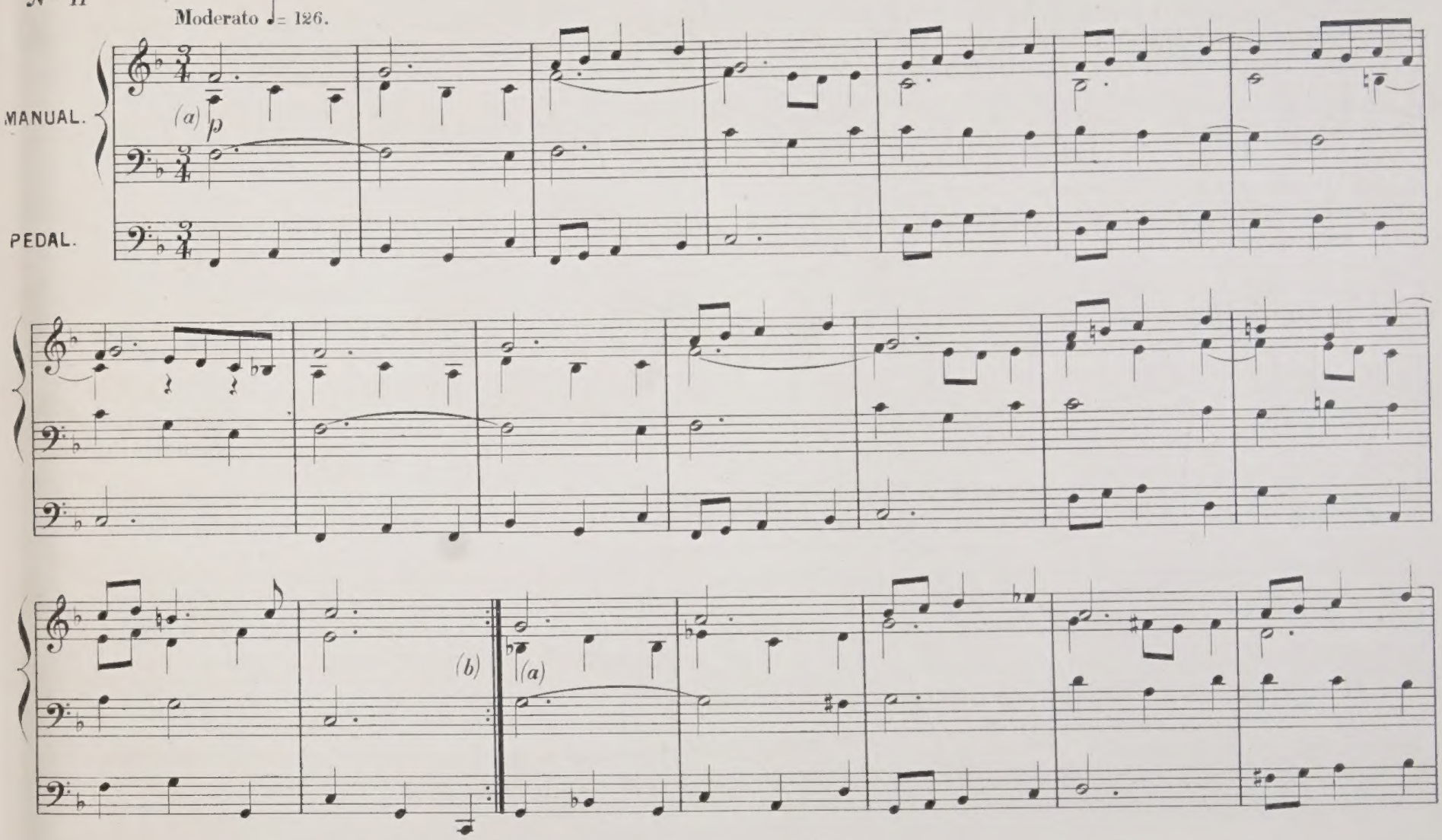
(*a*) Sw: Diapasons.
Pedal soft 16 ft: coupled to Sw:

(*b*) Add soft Reed or Gamba.

MINUET.

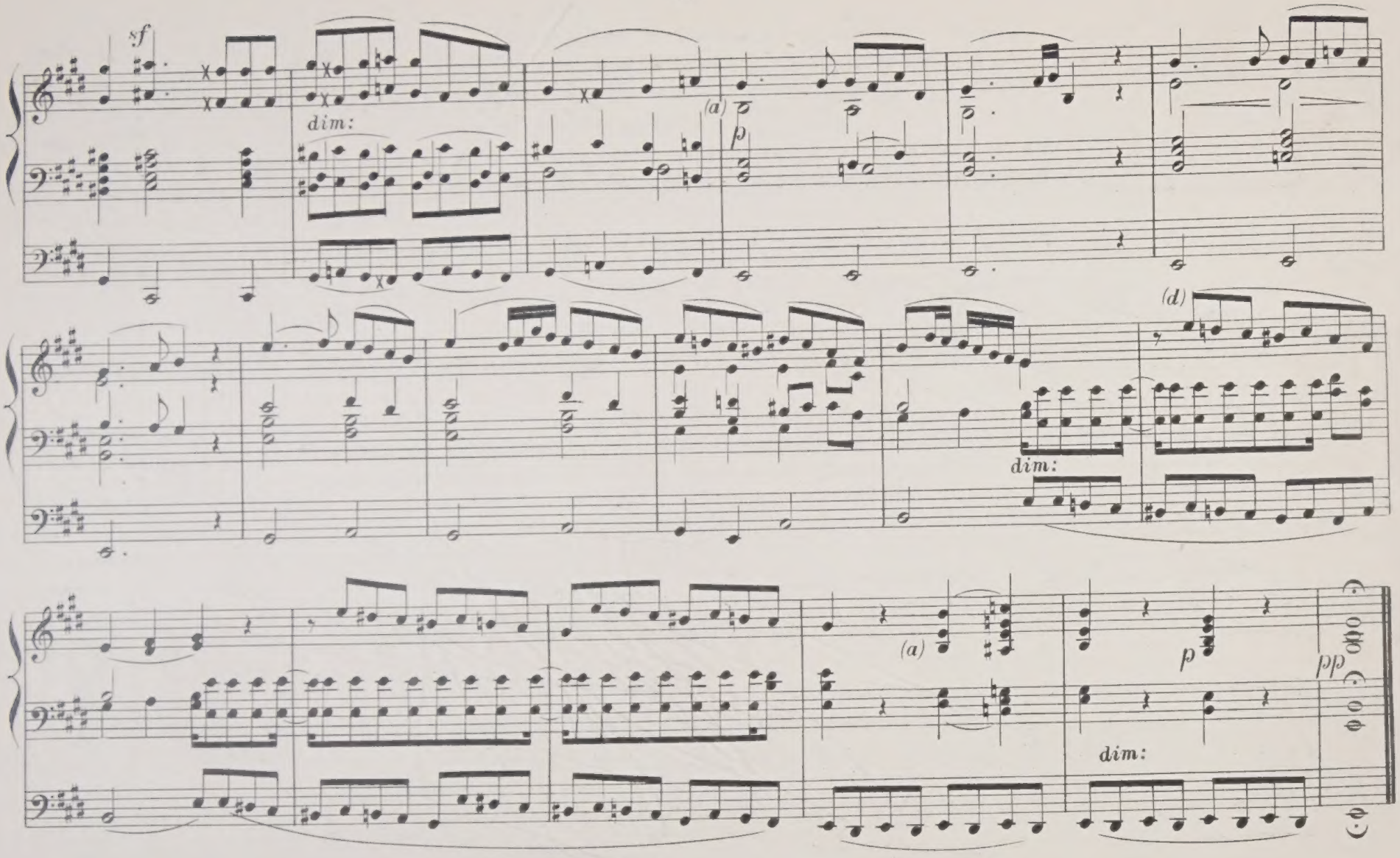
N° 11

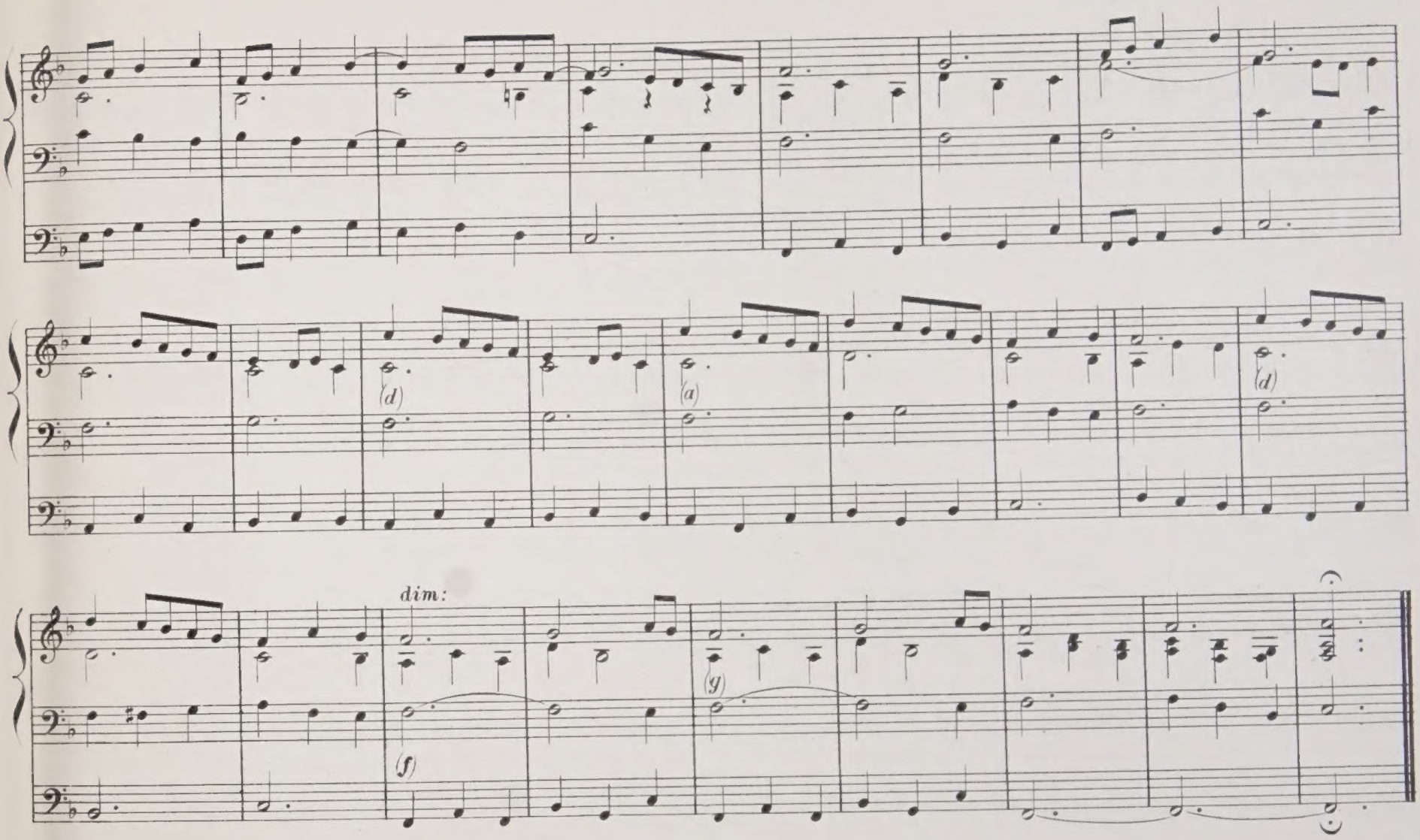
Moderato ♩= 126.



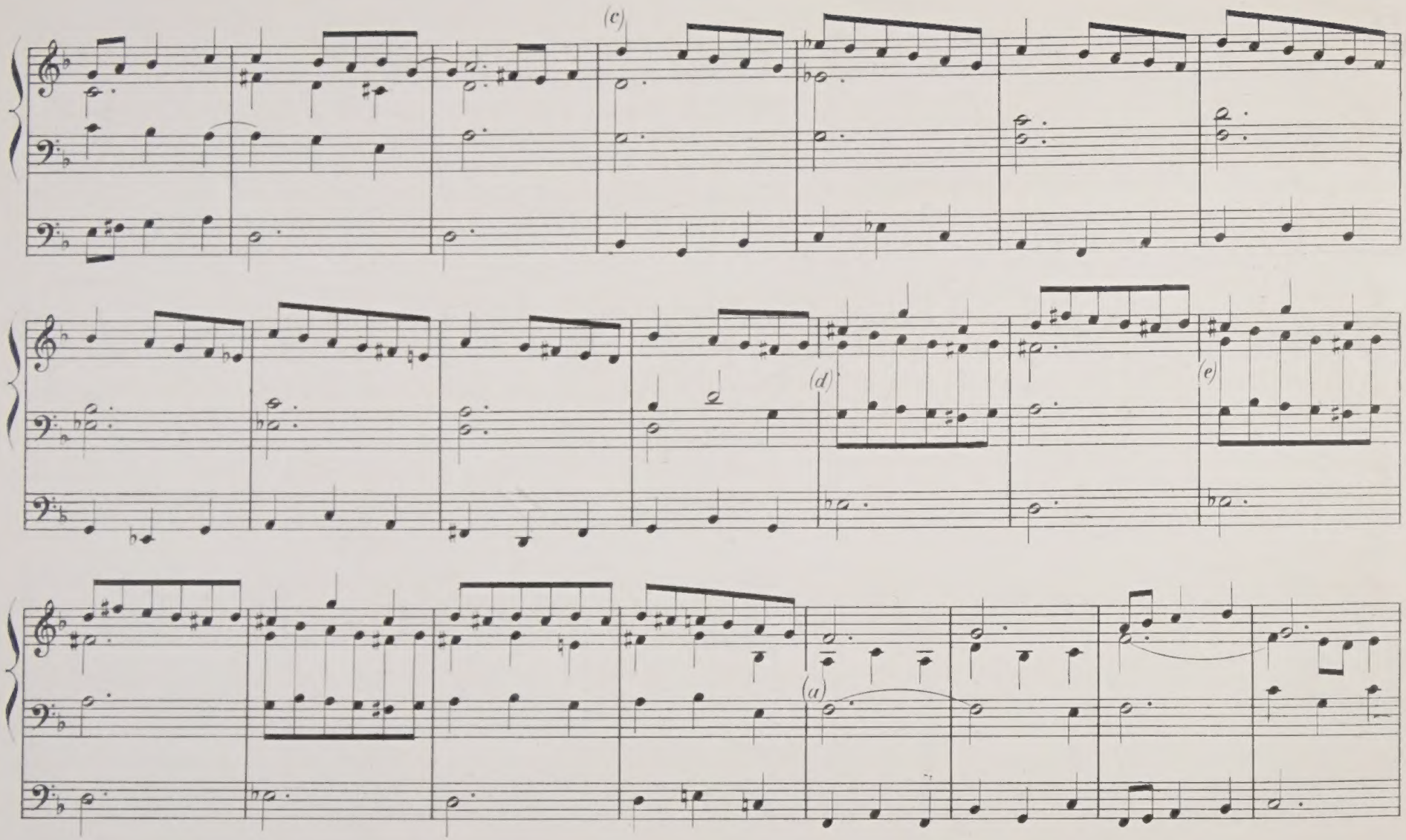
(a) Gt. Diap. coupled to Sw. Diap. 16 & 8ft. Princ. 15th & Oboe Ch. St Diap. Clar. & soft 4ft. Ped soft 16ft & 8ft.

(b) Sw.

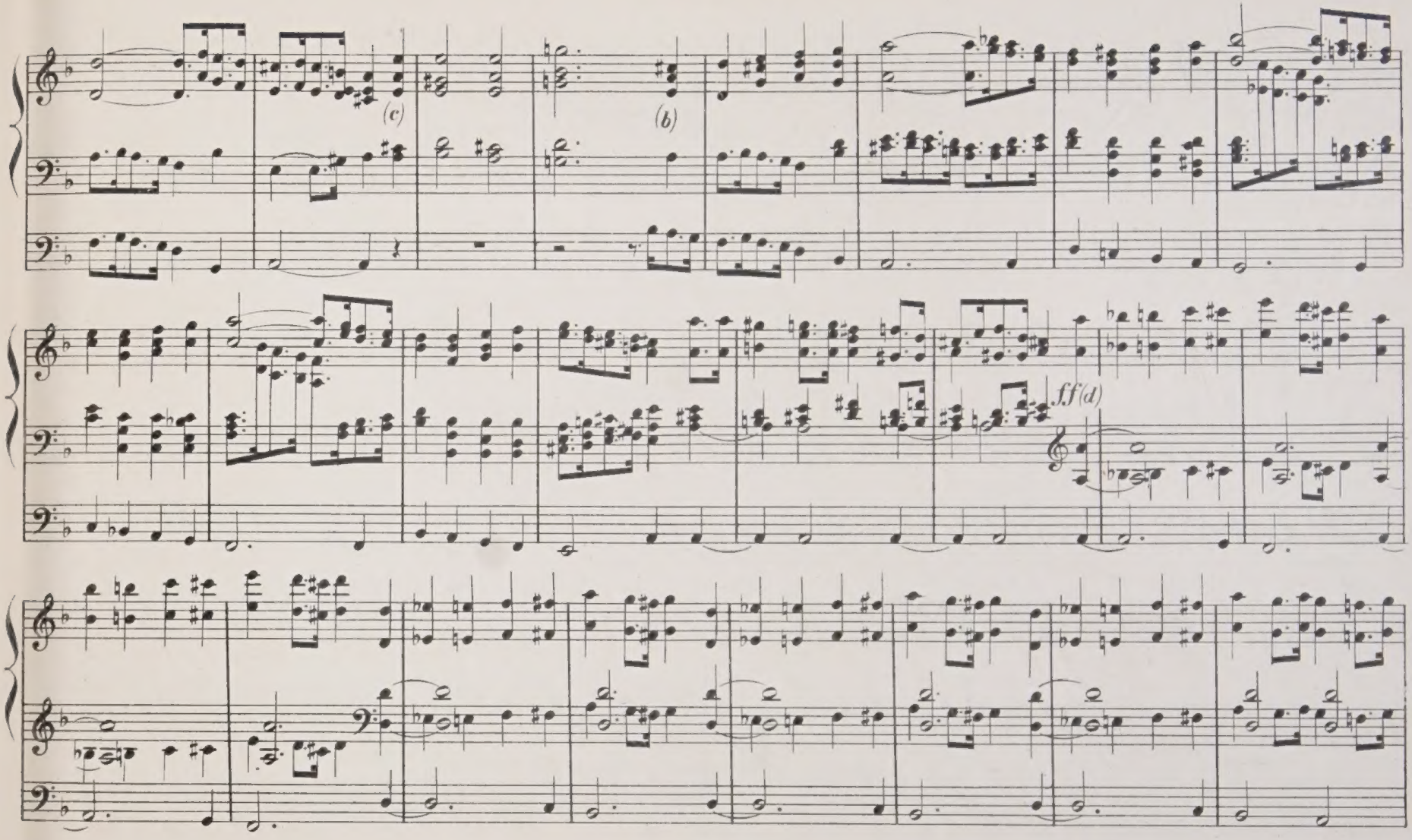

sf
dim:
(a)
p
(d)
dim:
(a)
p
dim:
pp



(f) Ped 8ft. off. (g) pp



(c) Right hand Ch. Left hand Sw. Sw. to Ped. (d) Sw. both hands. (e) Full Sw.

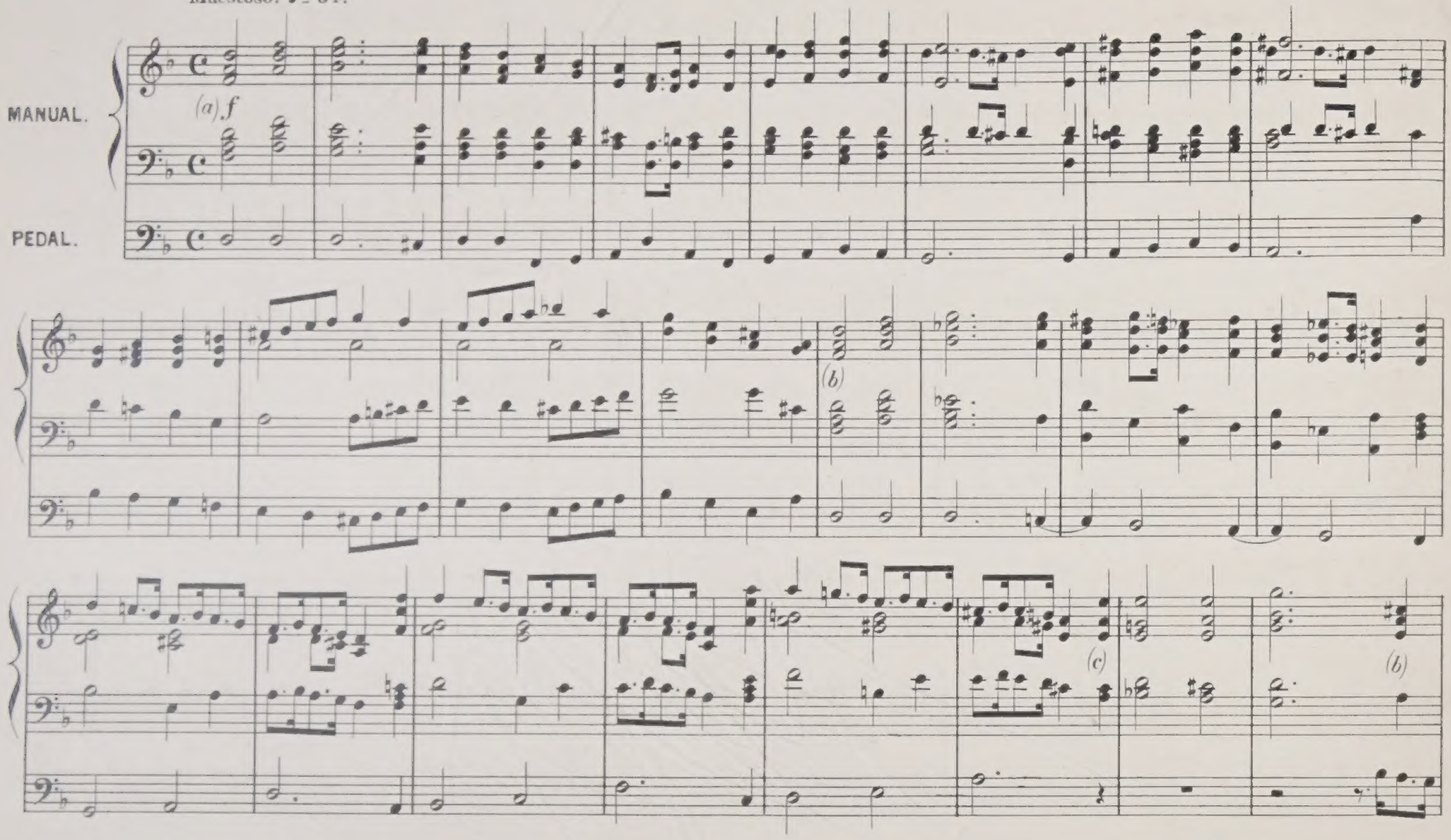


(d) Open Sw.

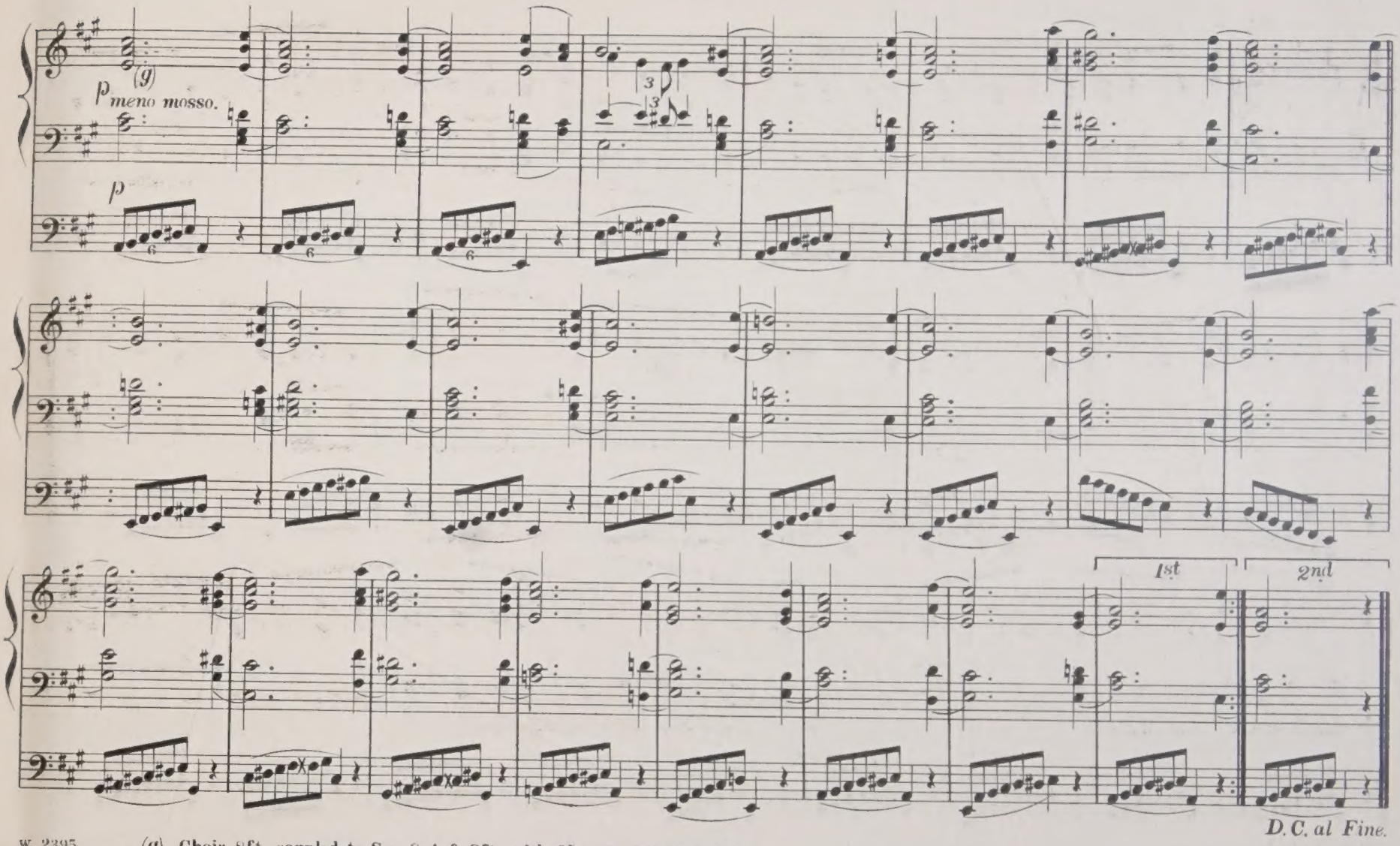
POSTLUDE ALLA MARCIA.

No 12.

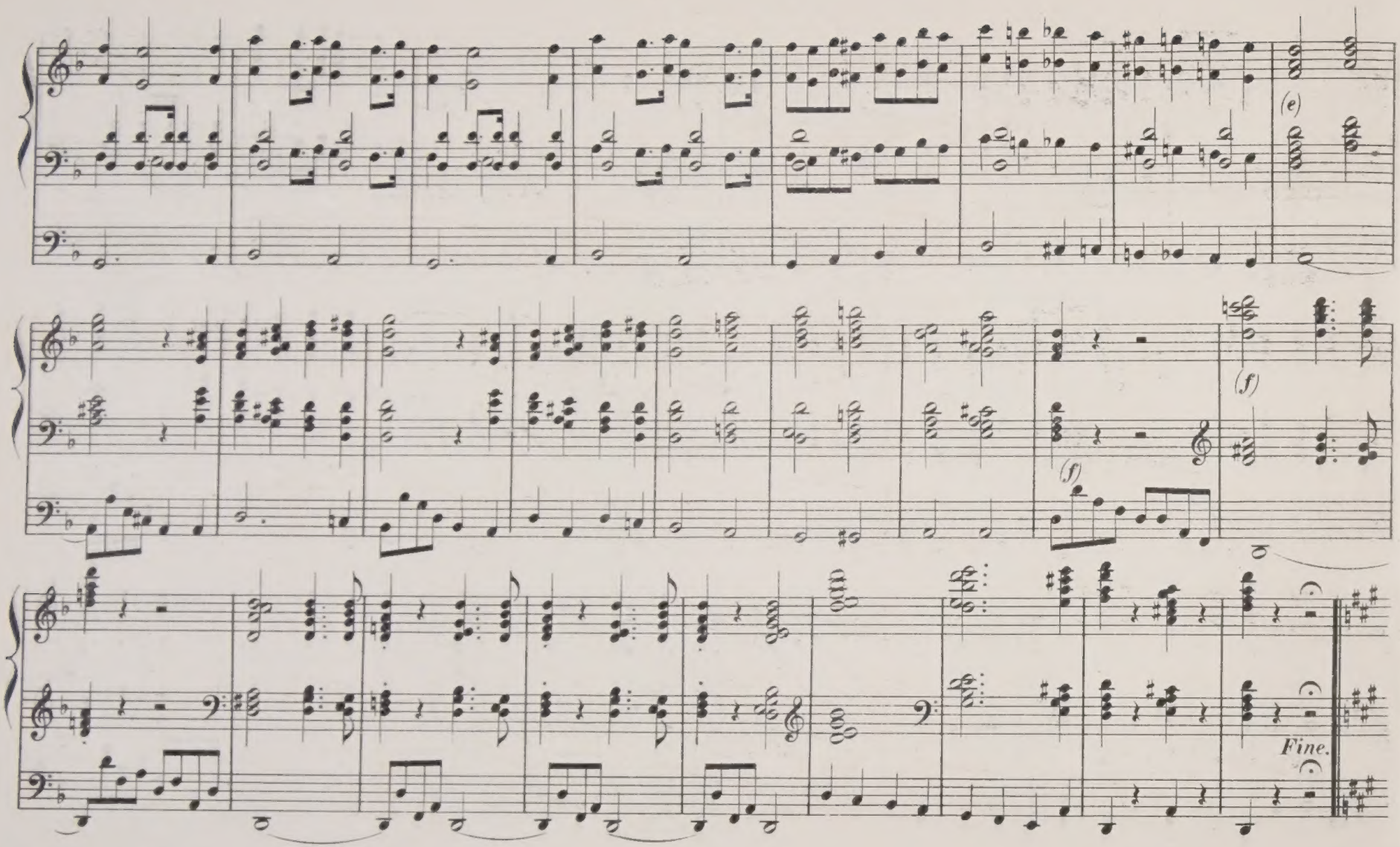
Maestoso. ♩= 84.



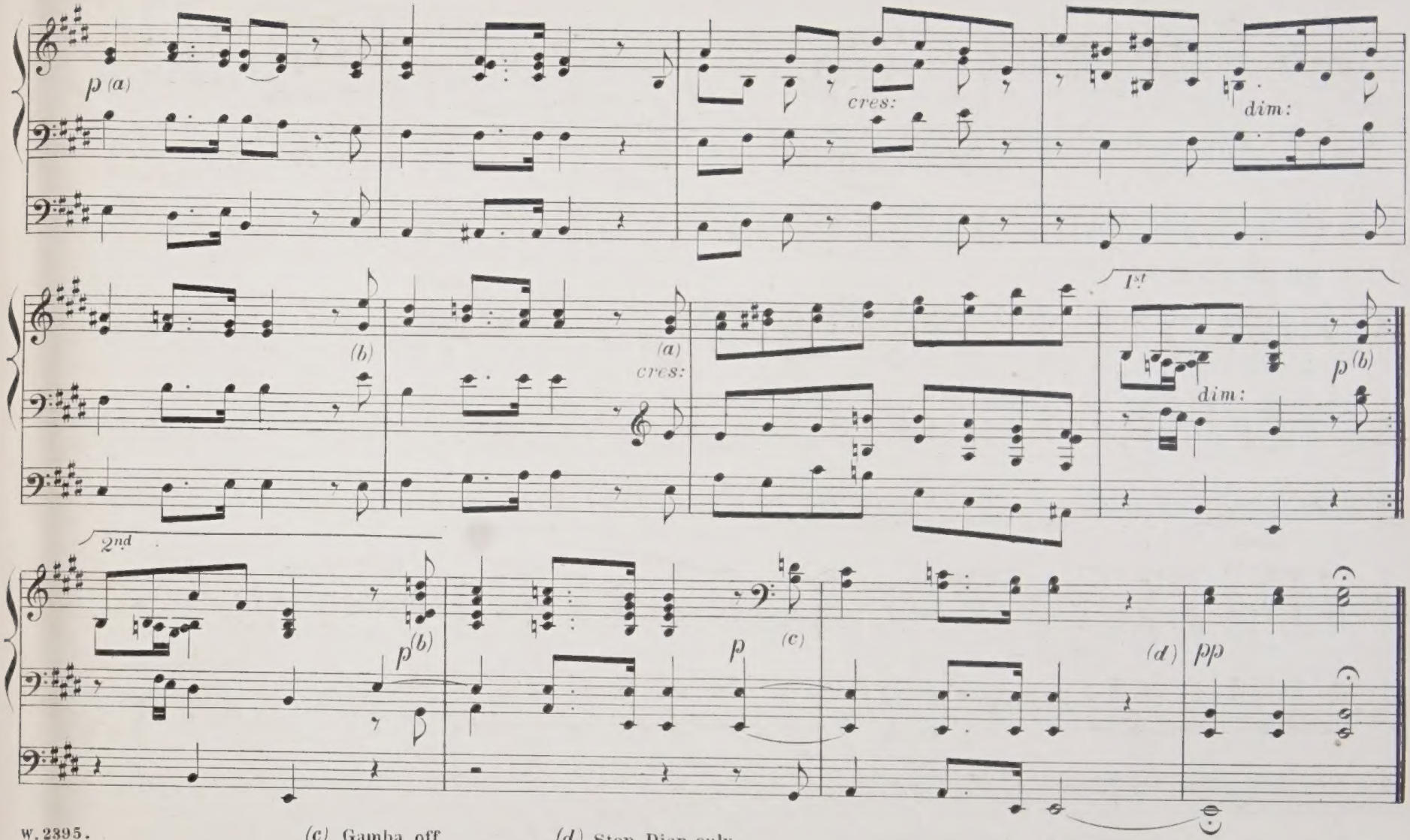
(a) Gt. 8 & 4ft. coupled to Sw. Diap. & Reeds 8ft. Pedal 16 & 8ft. (b) add 2ft. (c) add 8ft. Reeds.



(g) Choir 8ft. coupled to Sw. 8.4 & 2ft. with Oboe. Pedal 16 & 8ft.



W.2395. (e) add mixtures. (f) Full.

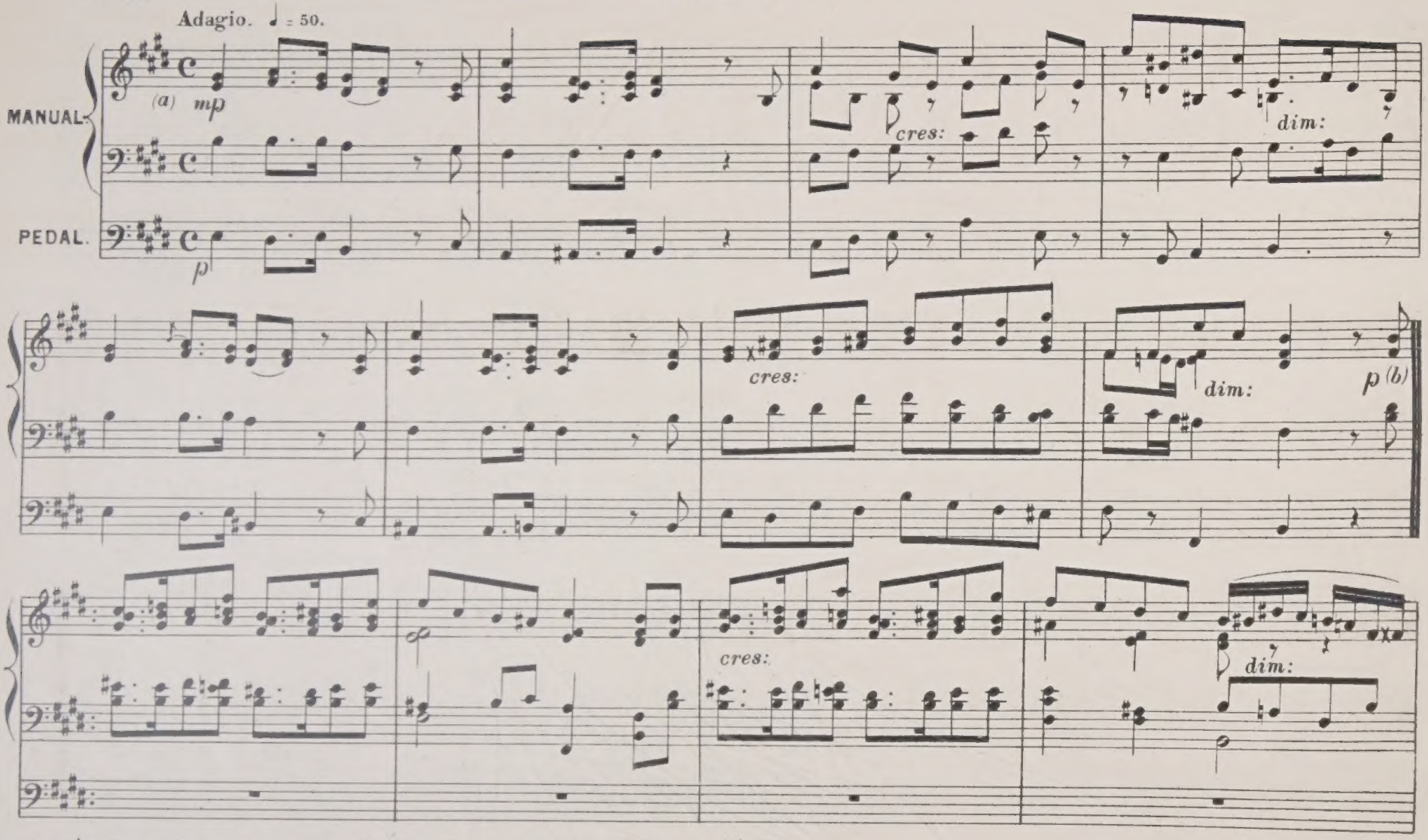


(c) Gamba off.

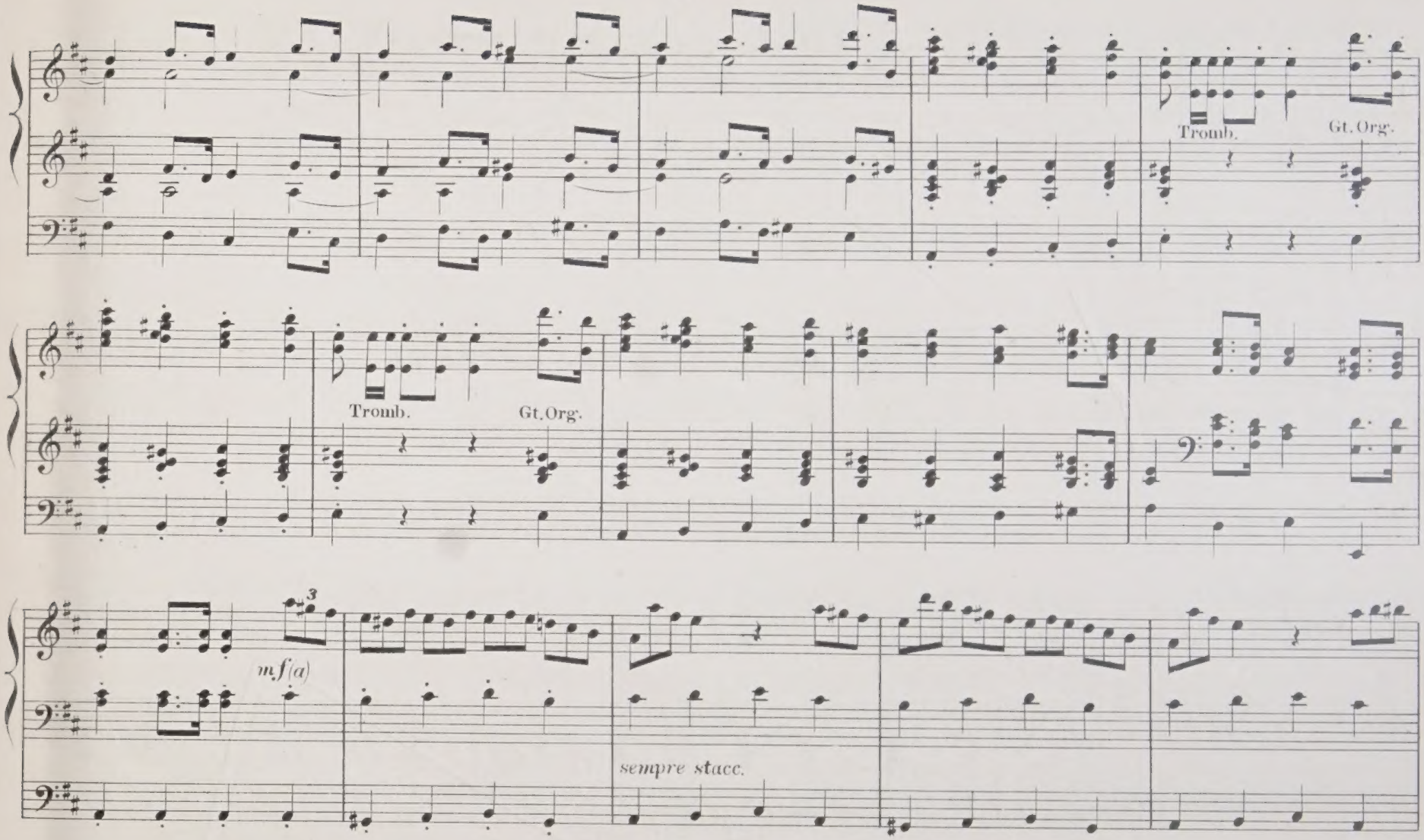
(d) Stop Diap only.

Nº 13.

REVERIE.



(a) G.t soft 8 ft: Stop coupled to Sw: Diap.n & Gamba or soft Reed. (b) Sw.

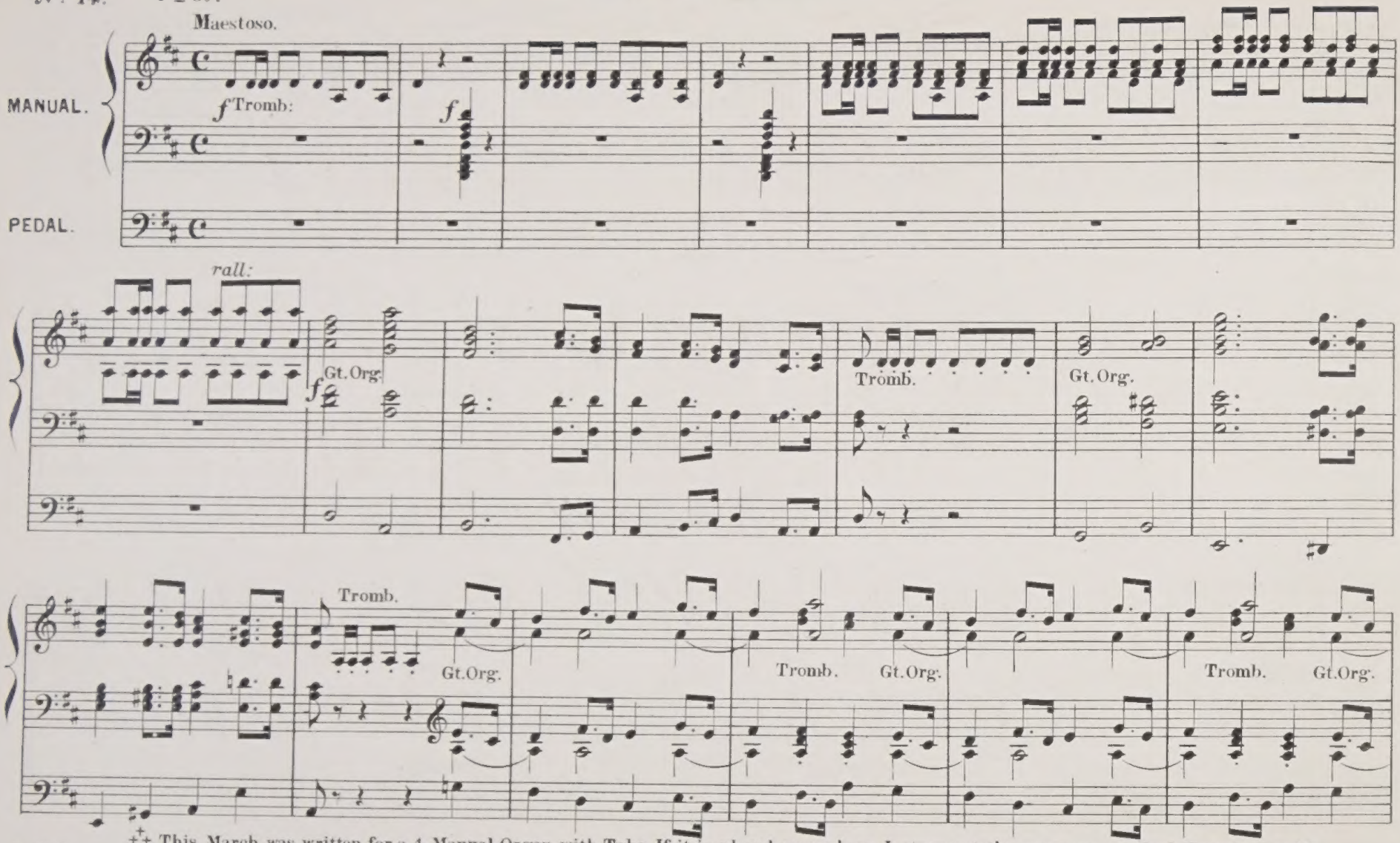


W. 2395. (a) Gt: 16. 8. & 4ft: with Sw. Diap.n & Reeds 8ft.

PROCESSION MARCH.

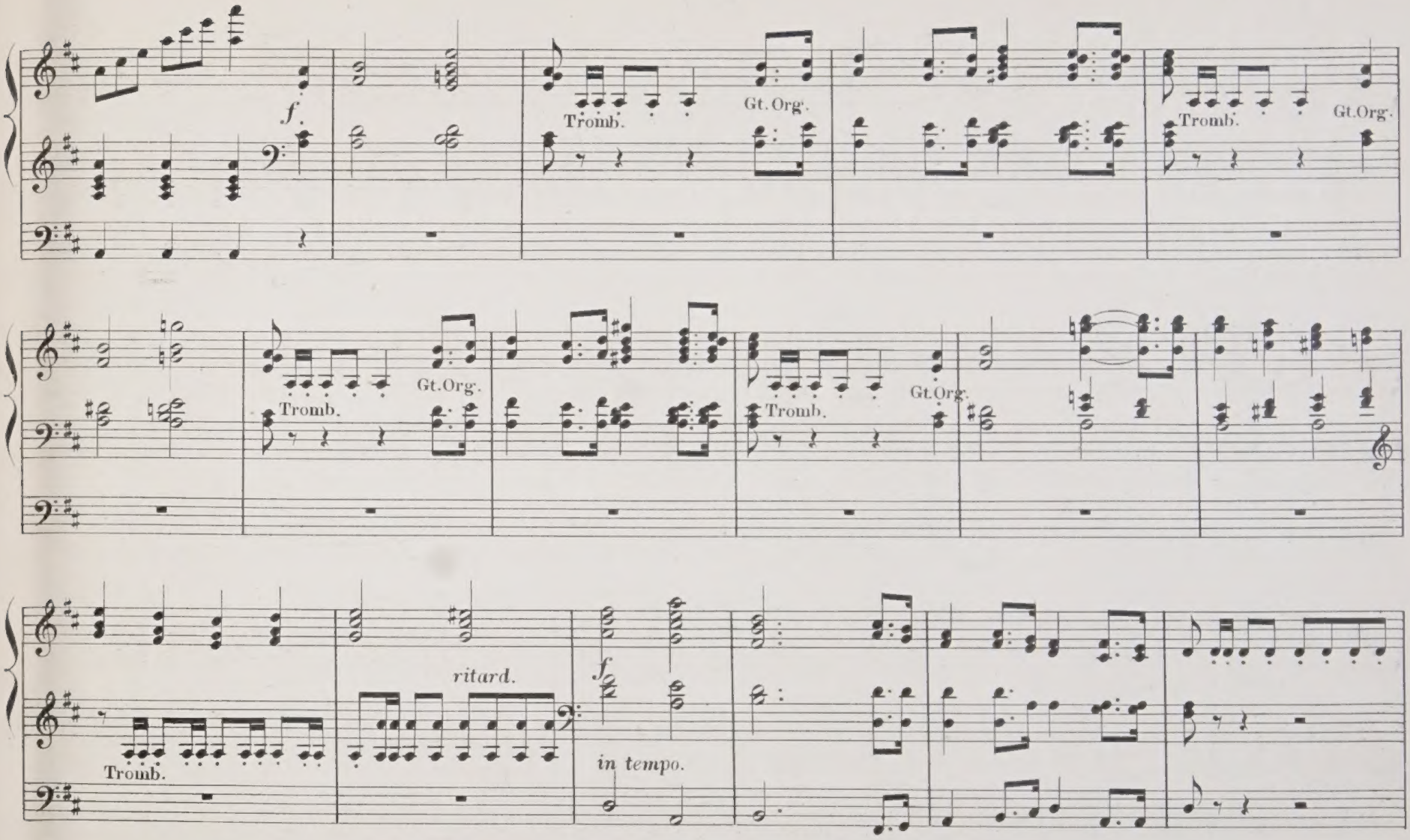
N° 14. ♩ = 80.

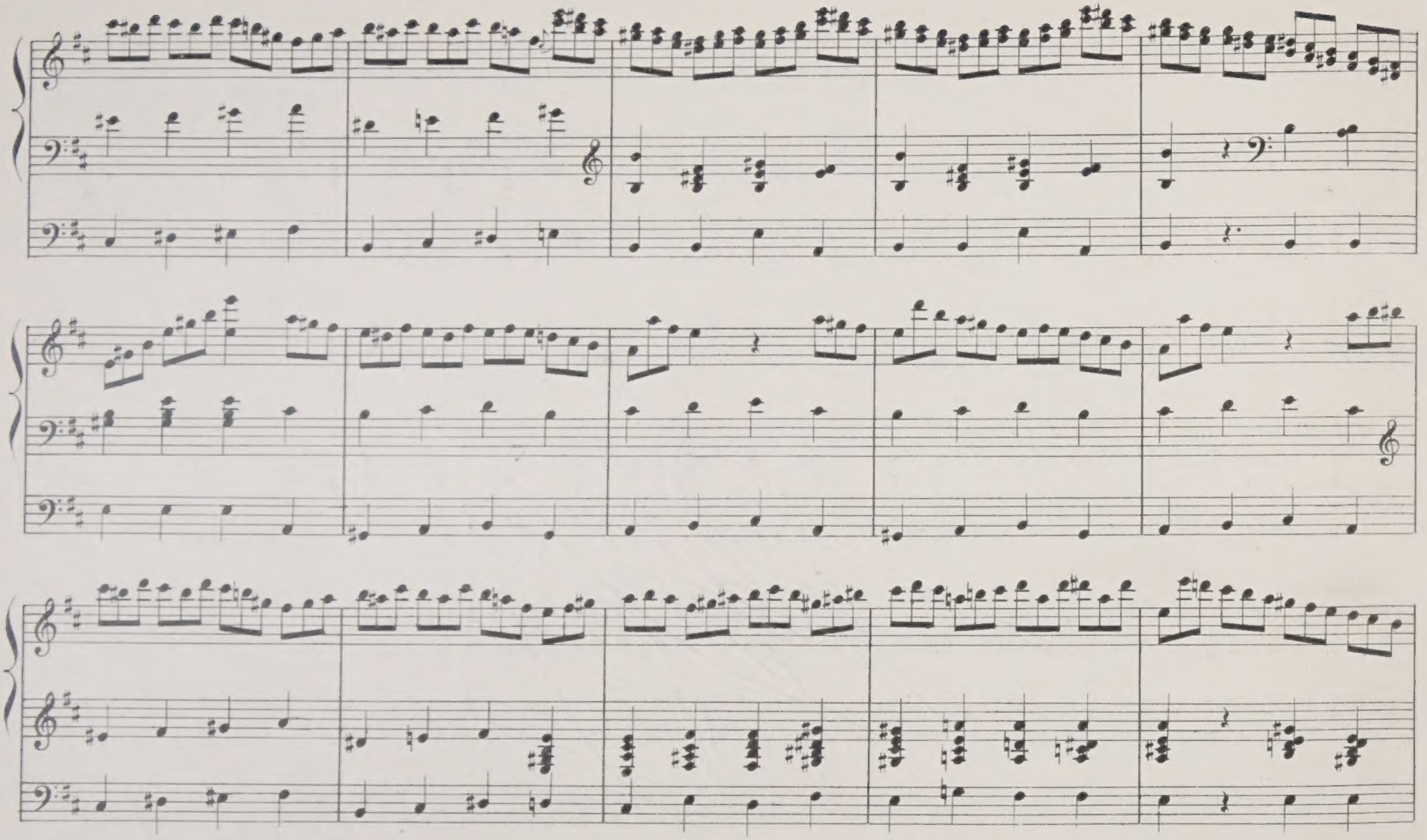
Maestoso.

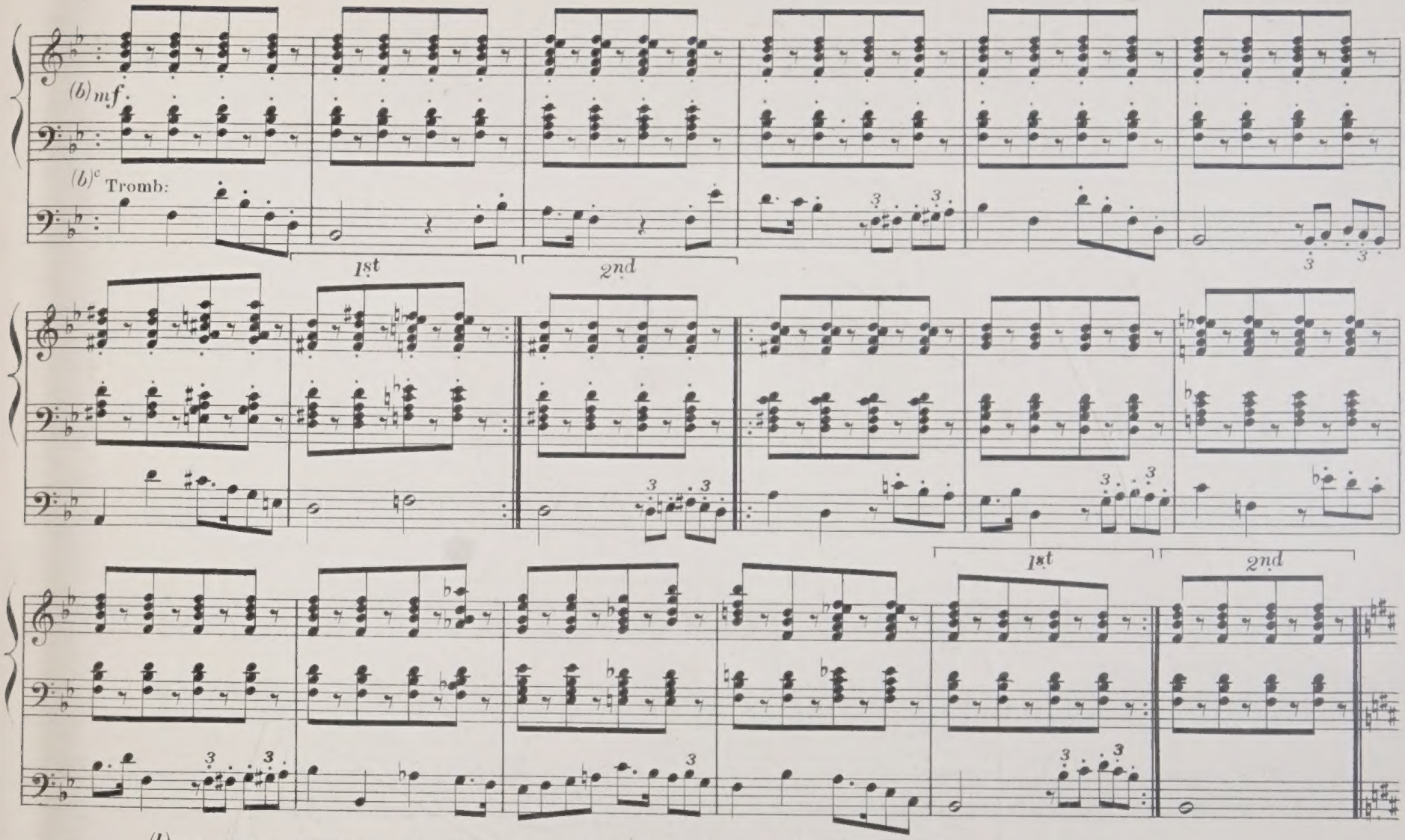


W. 2395.

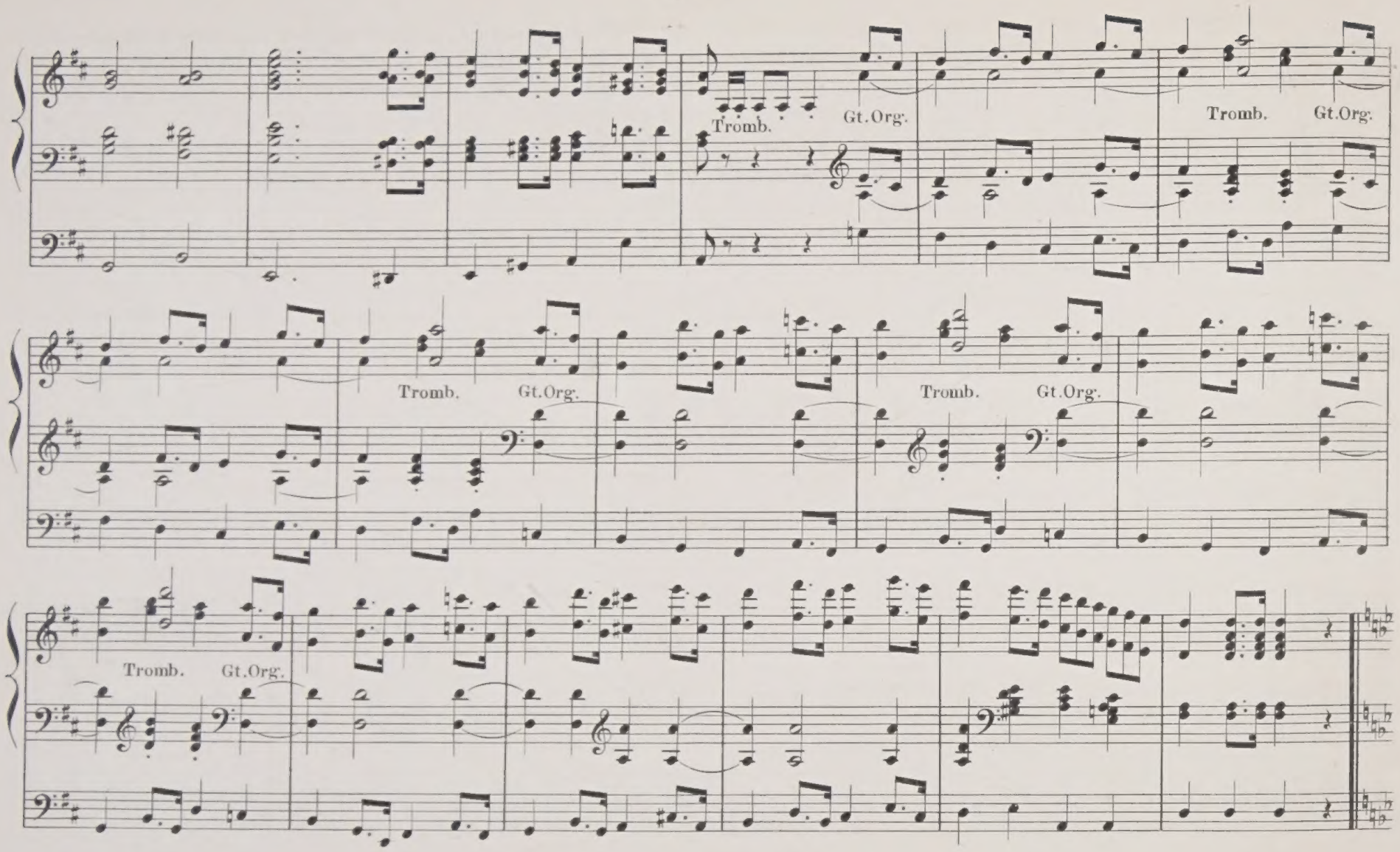
++ This March was written for a 4 Manual Organ with Tuba If it is played on such an Instrument the passages marked Tromb: should be played with the Tuba, but if it is played on an Organ with 3 Manuals only *for which the Author made the present arrangement* it must be left to the discretion of the performer to produce the effect intended and *generally* indicated.

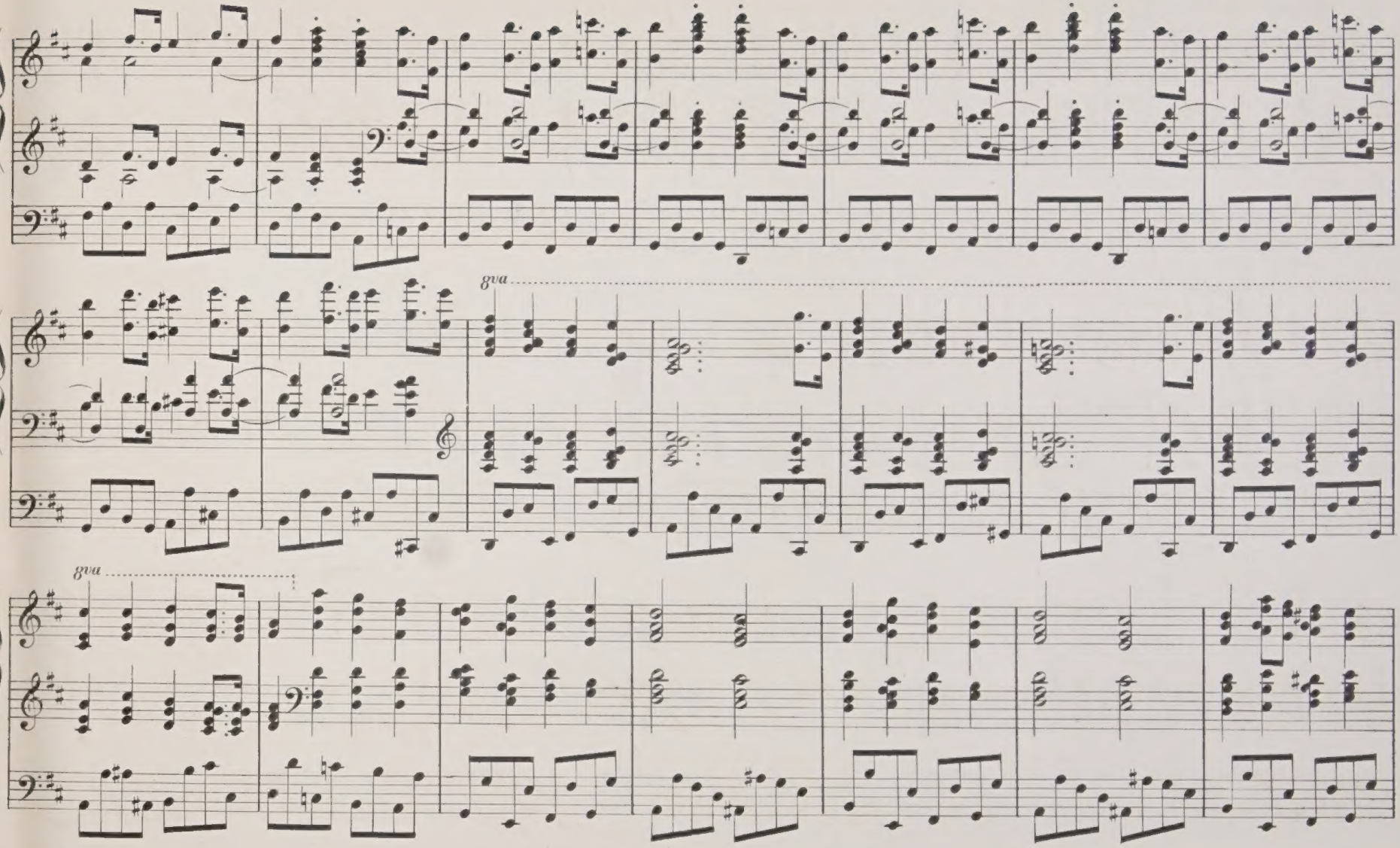

f.
Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
ritard.
f
in tempo.

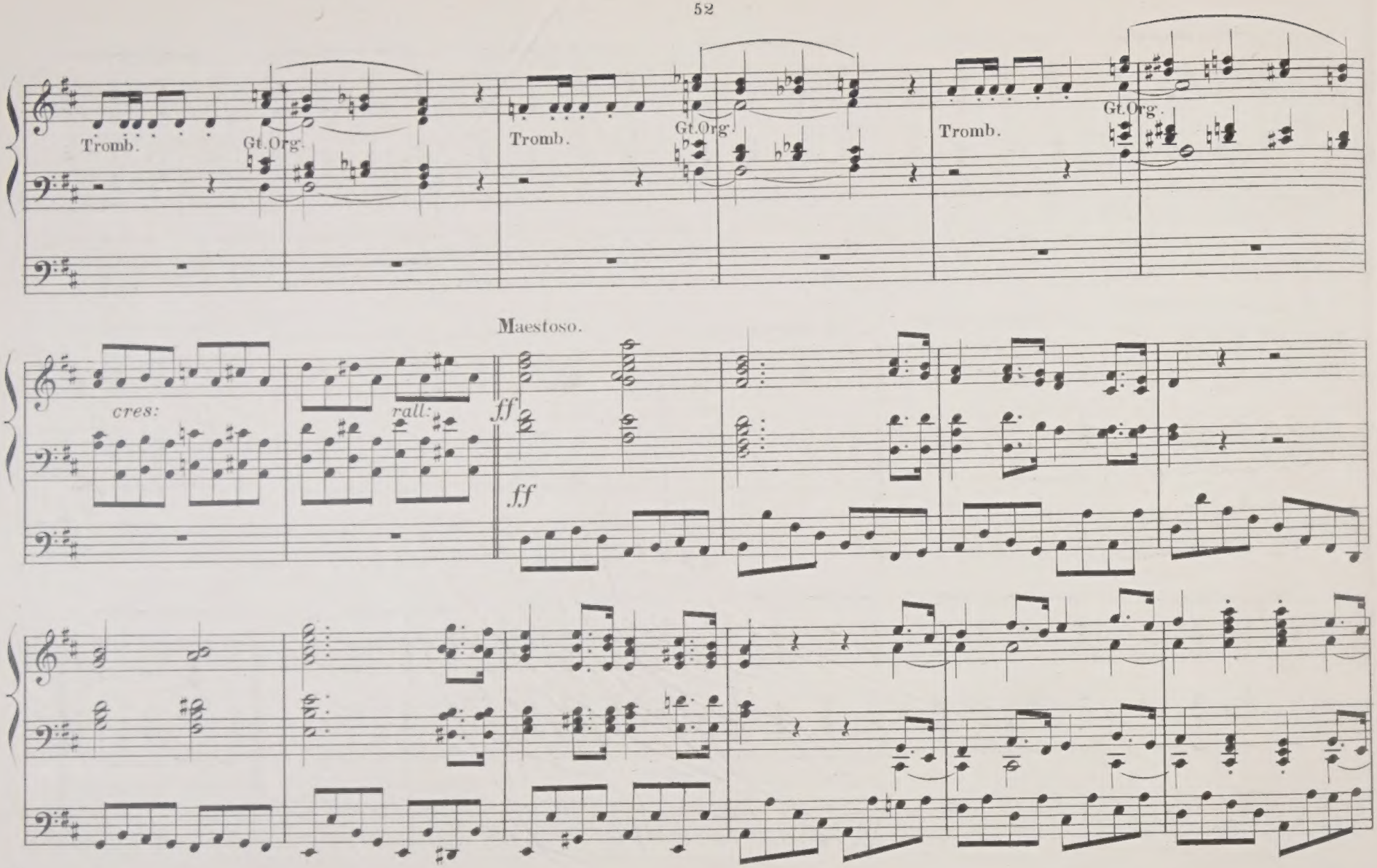




W. 2395. (b) Pedal soft 16 ft:combined with Tromb: 8 ft: Manual (Choir if possible) with soft 16 and 8 & 4 ft: *mf*


Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
Gt.Org.


8va
8va


Tromb.
Gt.Org.
Tromb.
Gt.Org.
Tromb.
Gt.Org.
Maestoso.
cres:
rall:
ff
ff

Six Concertos for the Organ,

(without Orchestra)

BY

G. F. Handel.

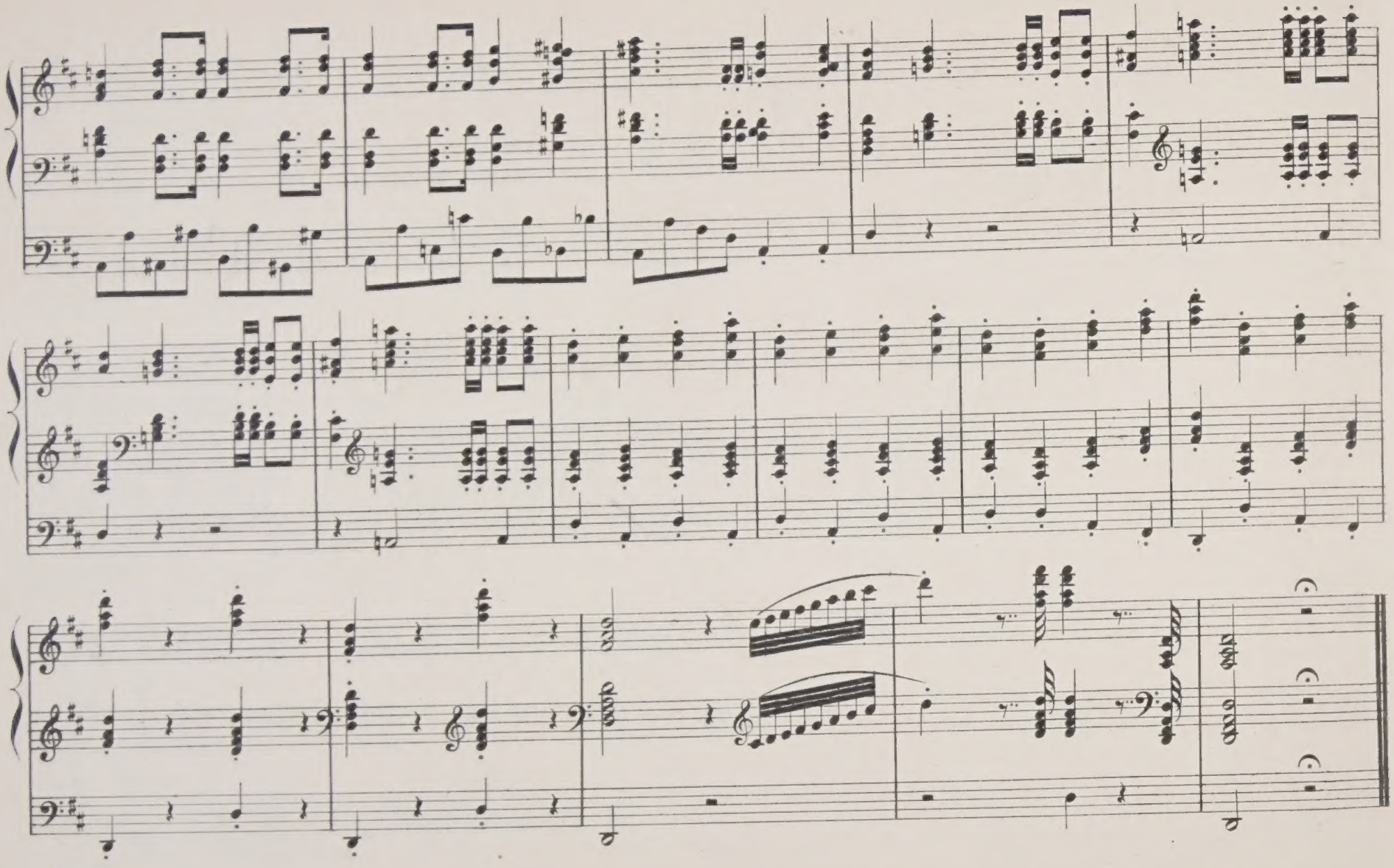
N° 1. in D minor	N° 4. in G minor
N° 2. in A major	N° 5. in F major
N° 3. in C minor	N° 6. in D major

Arranged & Edited by

W. T. BEST.

complete

London,
BOOSEY & C° 295. REGENT STREET. W.



PREFACE.

It is generally known that, with a few exceptions, the so-called ORGAN CONCERTOS of Handel are not original creations for that instrument, but were compiled and arranged by the composer from earlier instrumental works of a different character. In order, therefore, to trace the sources from which they have been derived, it will be necessary—and may also prove interesting—to make a survey of the Instrumental music by Handel, of various kinds, known to exist.

The organ part in these Concertos is left in the outline of the period—a mere treble and bass, except in a few isolated passages—with occasional figures to indicate the desired harmonies—thus making great demands upon the intelligence and acquirements of the player.

The orchestral accompaniment consists of First and Second Violins, two Oboes (chiefly playing in unison with the Violins), Viola, Violoncello and Contra-bass. The co-operation of these instruments is restricted for the most part to *tutti* passages in Ritornelle-form, frequently recurring throughout the various movements. A list of instrumental music by Handel is now given, with the year of publication:—

(1.) TWELVE SOLOS or SONATAS—"for a German Flute, a Hoboy or Violin, with a Thorough-bass for the Harpsicord or Bass-violin." (1725.)

Seven of these Sonatas are for the Flute, three for the Violin, and two for the Oboe. The music is written down on two staves only.

(2.) SIX SONATAS—"for two Violins, two Hoboys, or two German Flutes and a Bass-violin." (1731.)

(3.) SEVEN SONATAS or TRIOS—"for two Violins, or two German Flutes, and a Bass-violin." (1738.)

The three early works enumerated above are largely drawn upon for the Organ Concertos and other instrumental music; the "Sonatas" preceding the Church Anthems, the Overtures to the Oratorios *Athalia* and *Esther*, and two well-known Fugues for the Harpsichord being derived from these sources.

(4.) TWELVE GRAND CONCERTOS—for Violins, Viola, Violoncello, and Contra-bass, with a Basso-continuo for the Harpsichord. (1740.)

These Concertos have a *solo* part for two Violins and Violoncello—the mass of stringed instruments joining in all other passages, as in the arrangement of the old Italian orchestra of the period—hence the name Concerto grosso, or grand. Though said to have been "made in a hurry," many movements of high excellence are to be met with in these works. Mozart was so impressed with the Musette, in E flat major, from the Sixth Concerto that he introduced it in his re-instrumentation of *Acis and Galatea*, and interposed the movement immediately before the great chorus "Wretched lovers." Although this chorus strikes every one as being a masterpiece of dramatic expression, it is, in its turn, actually an adaptation by Handel from one of his Italian duets, "Caro autor di mia doglia." The Fifth Concerto of the series is an amplified version of the Overture to the "Ode on St. Cecilia's Day."

(5.) CONCERTOS—commonly called the "Hautboy Concertos;"—similar to the above, but with leading parts for two Oboes. (1720—1749.)

Many of these works exist, but comparatively little original matter is contained in them, the sources being the incidental music to the Italian operas; the Fugues are chiefly taken from the Harpsichord lessons and Six Fugues for the Organ.

(6.) THE WATER-MUSIC, and MUSIC for a FIREWORK display. Composed for stringed instruments, Oboes, Bassoons, Horns, Trumpets, and Drums. (1716—1748.)

(7.) SUITES DE PIÈCES; LESSONS and SMALLER COMPOSITIONS for the HARPSICHORD. (1720—1733.)

(8.) OVERTURES and INCIDENTAL MUSIC to the OPERAS and ORATORIOS.

(9.) SIX FUGUES for the ORGAN.

(10.) CONCERTOS for the ORGAN.

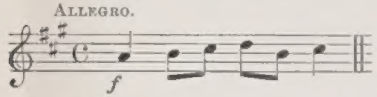
Of the well-known FIRST SET of Six Organ Concertos which appeared in 1738, (Op. 4.), the FIRST, in G minor and major, is an original work of conspicuous merit. The SECOND concerto, in B flat, has a short and pompous introductory movement leading to the *Allegro*, (4-4)—here the original matter ends, as the latter movement is taken from the Third Sonata or Trio for stringed instruments. The final *Allegretto* (3-8), is derived from the organ *obbligato* to the song from *Deborah:* "In the battle, fame pursuing." The THIRD concerto, in G minor, has been extracted from the Fifth Sonata in trio-form—as before—as regards its *Adagio* (4-4), and the succeeding *Allegro* (3-4). The last movement, a

CONCERTO in A major

LARGO.

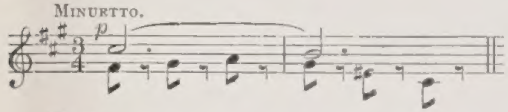
Seventh Grand Concerto (B flat).

ALLEGRO.



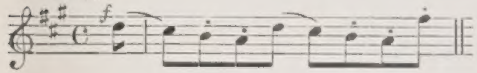
Eleventh Grand Concerto

MINUETTO.



Fifth Organ Concerto. Third Set. (G minor).

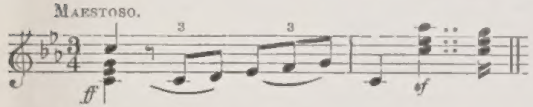
FUGA.



Six Petites Fugues. (No. 5, F.)

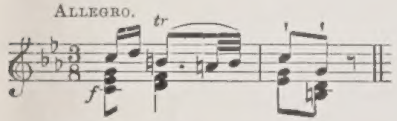
CONCERTO in C minor.

MAESTOSO.



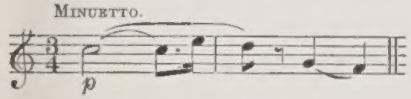
Sonata preceding the Anthem "In the Lord put I my trust;" also Fifth Oboe Concerto (D minor).

ALLEGRO.



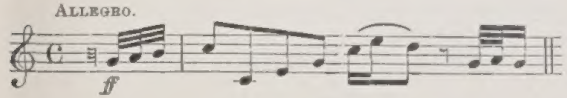
Third Suite de Pièces, &c. (D minor

MINUETTO.



Third Organ Concerto. Third Set. (B flat).

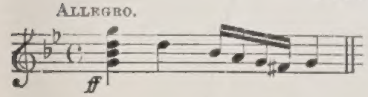
ALLEGRO.



Fourth Organ Concerto. Third Set. (D).

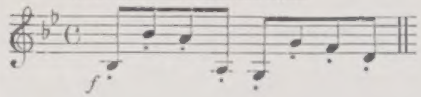
CONCERTO in G minor.

ALLEGRO.



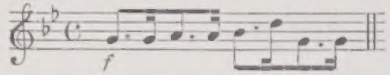
Fifth Organ Concerto. Third Set.

VARIATIONS on a Ground-Bass.



From the same.

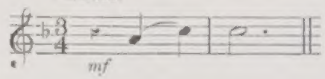
FUGA.



Twelfth Grand Concerto (B minor).

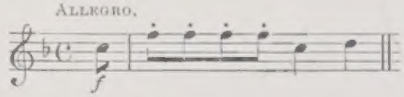
CONCERTO in F major.

ADAGIO.



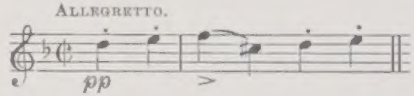
Eighth Grand Concerto (E flat); also Air in *Giulio Cesare*, "Piangerò la sorte mia." (E).

ALLEGRO.



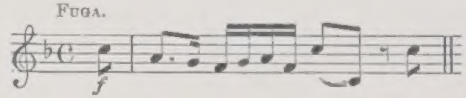
Ninth Grand Concerto; also detached Organ Concerto. (The "Cuckoo and Nightingale" Concerto).

ALLEGRETTO.



Fifth Oboe Concerto.

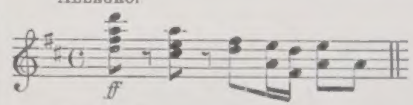
FUGA.



Ninth Grand Concerto; also Overture to *Hymen*.

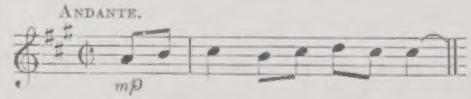
CONCERTO in D major.

ALLEGRO.



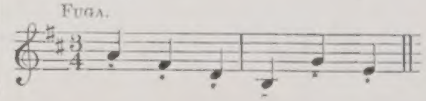
Sixth Oboe Concerto; also Concerto in the Opera of *Ottone*.

ANDANTE.



Sixth Organ Concerto. Third Set. (B flat).

FUGA.



Second Grand Concerto (F).

Gavotte (4-4), also does duty as finale to the Fifth organ concerto of the Third set, and is to be found in the Opera of *Agrippina* (produced at Venice in 1709), as a song for Soprano with Violoncello *obbligato*, "Non ho cor che per amarti;" also, as the last movement in the Second Solo or Sonata for the Flute. The FOURTH concerto, in F, is entirely original except the opening *Allegro* (4-4), which is previously to be met with in the shape of a Pastoral Chorus from the Opera of *Alcina:* "Questo è in cielo." The FIFTH concerto, also in the same key, is identical from beginning to end with the Eleventh Solo or Sonata for the Flute. The SIXTH concerto, in B flat, was composed for the Harp, and frequently performed in Handel's day by a clever young player named Powell, for whom, in fact, it was designed. The accompanying Violins in this concerto are directed to play *con sordini*, and the stringed-basses *pizzicato*.

A SECOND SET of Six Organ Concertos appears to have been "made up" from the Twelve Grand Concertos for stringed instruments.

The THIRD SET of Six Organ Concertos (Op. 7), was a posthumous publication of somewhat inferior musical interest, being largely sketched out for the extempore additions of the performer, as was Handel's custom when playing these works after blindness had overtaken him in his closing years.

The FIRST concerto of this series is remarkable as containing the only instance known of the employment of the organ pedals by Handel; where, in the course of the first movement (an extended piece in variation-form), a third staff has been added for a short and simple series of fundamental bass-notes. The *Allegro* in the FOURTH concerto—evidently a favourite movement of the composer—in D minor (3-8), has been incorporated in many other works: the Third Suite de Pièces, the Sixth Concerto with Oboes, the Overture to the Opera *Pastor Fido*, &c. The *Gavotte* in G minor (4-4), which ends the FIFTH of these Organ Concertos, performs the same office for the THIRD of the FIRST SET, and is really an extract from earlier works, as previously mentioned.

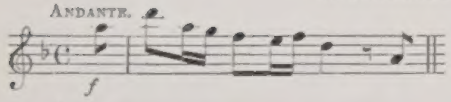
Following the practice of Handel, as described in the majority of the Organ Concertos, an attempt has now been made by me to preserve, in concerto-form, many notable specimens of his instrumental style having a special aptitude for effect upon an organ, which otherwise might suffer unmerited neglect and rarely be heard in their original or any other shape. A further precedent for this undertaking has been furnished by the example of Bach himself; who, in "accomodating" (as he termed it) the violin concertos of the Italian composer and *virtuoso* Vivaldi, to the organ, may be said to have set the fashion of making arrangements for the latter instrument. These works, in the shape of Organ Concertos, without orchestra, are included in the eighth volume of the Leipsic edition of Bach's organ compositions. The fine Concerto in A minor, from the series, is frequently performed at the present day.

November, 1879.

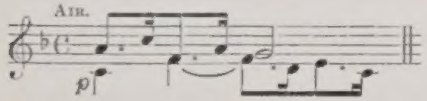
W. T. BEST.

THEMATIC INDEX.

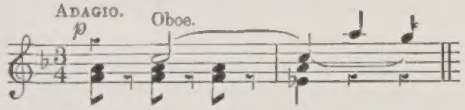
CONCERTO in D minor.



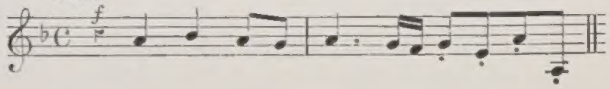
Eighth Grand Concerto (C minor); also 16th Suite de Pièces (G minor).



Water-Music



Intermezzo from *Rinaldo*.



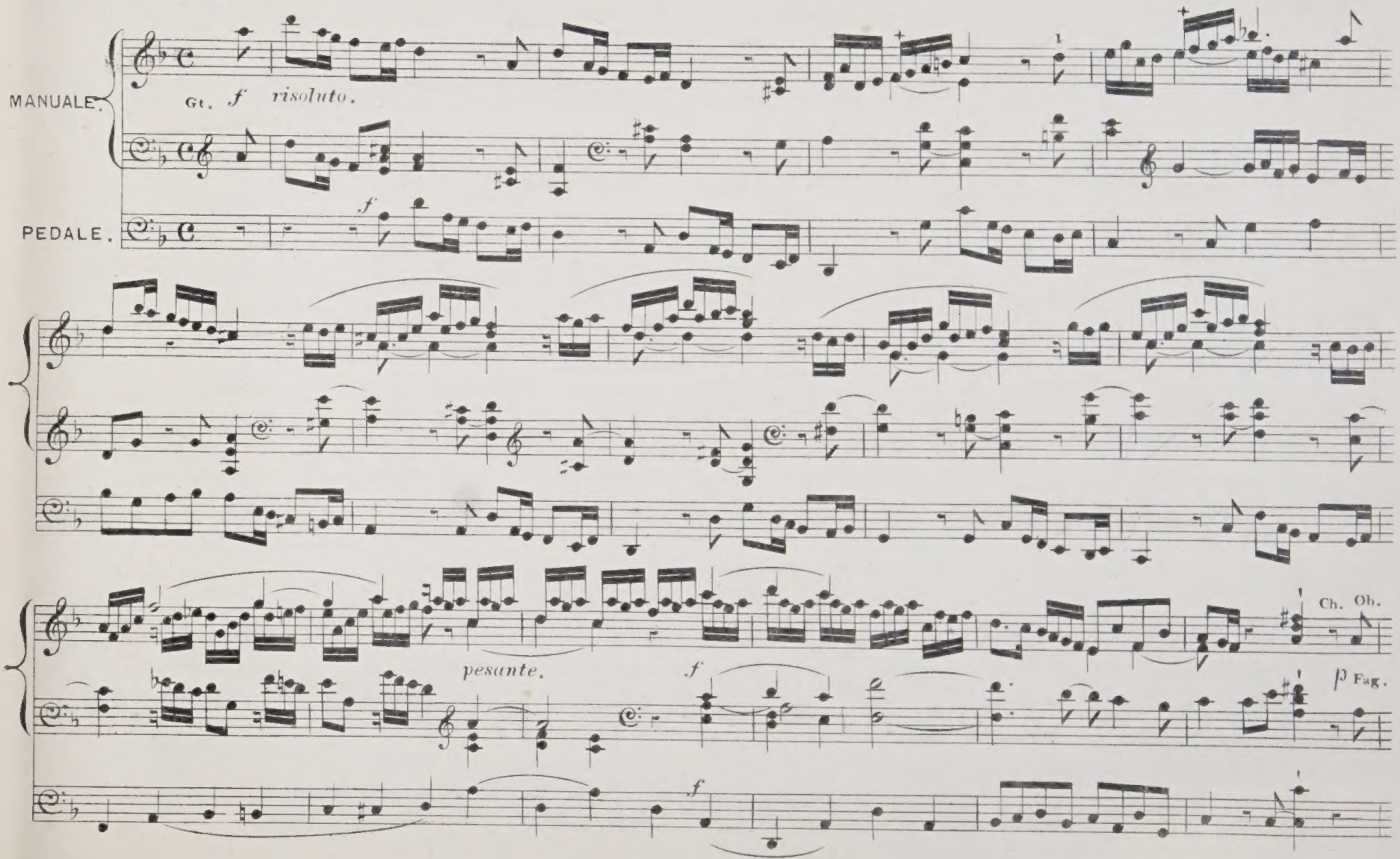
Fifth Sonata or Trio (G minor); also Six Organ Fugues (No. 6, C minor).

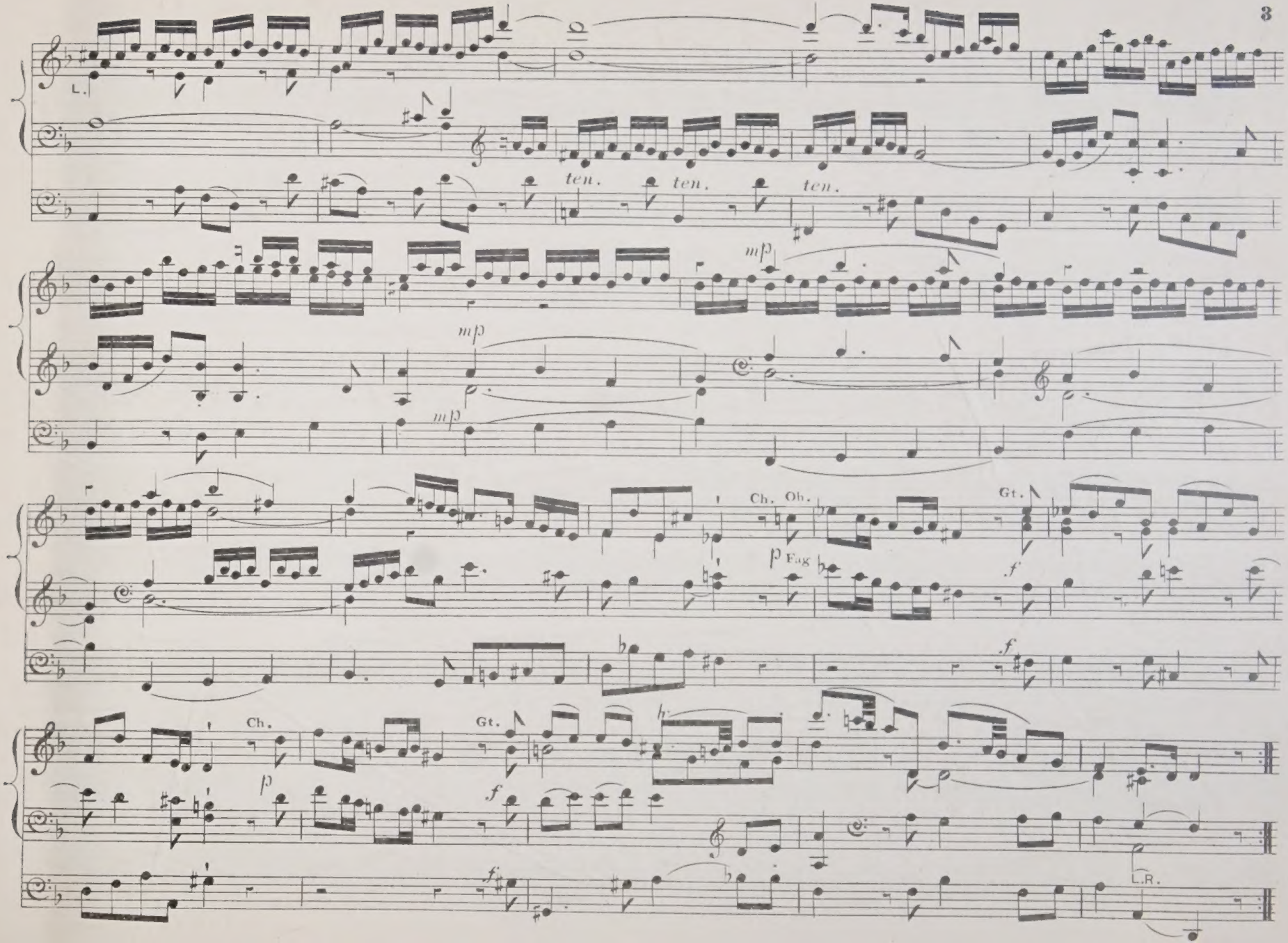
ORGAN CONCERTO.

IN D MINOR.

HANDEL.

ANDANTE.

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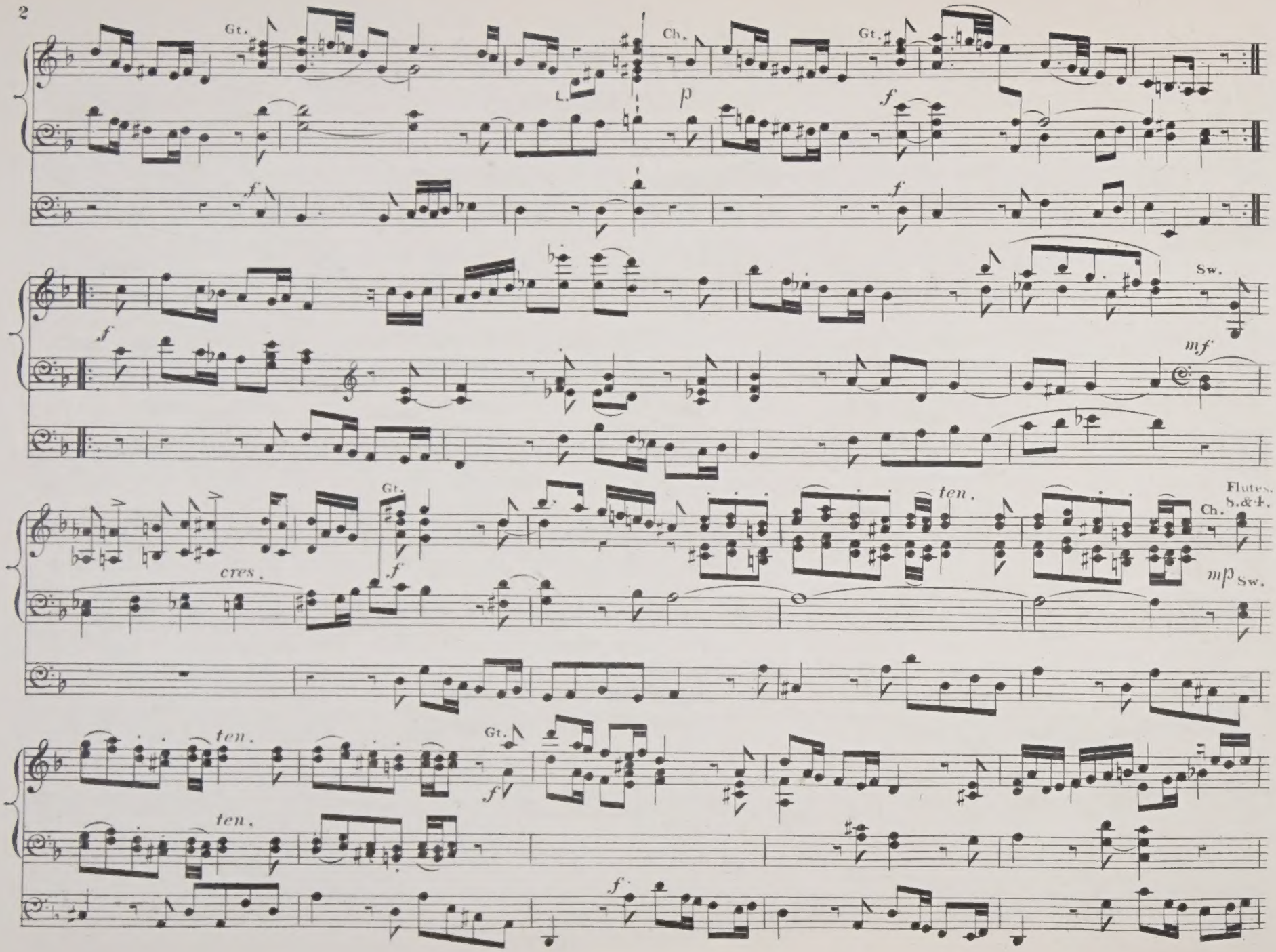
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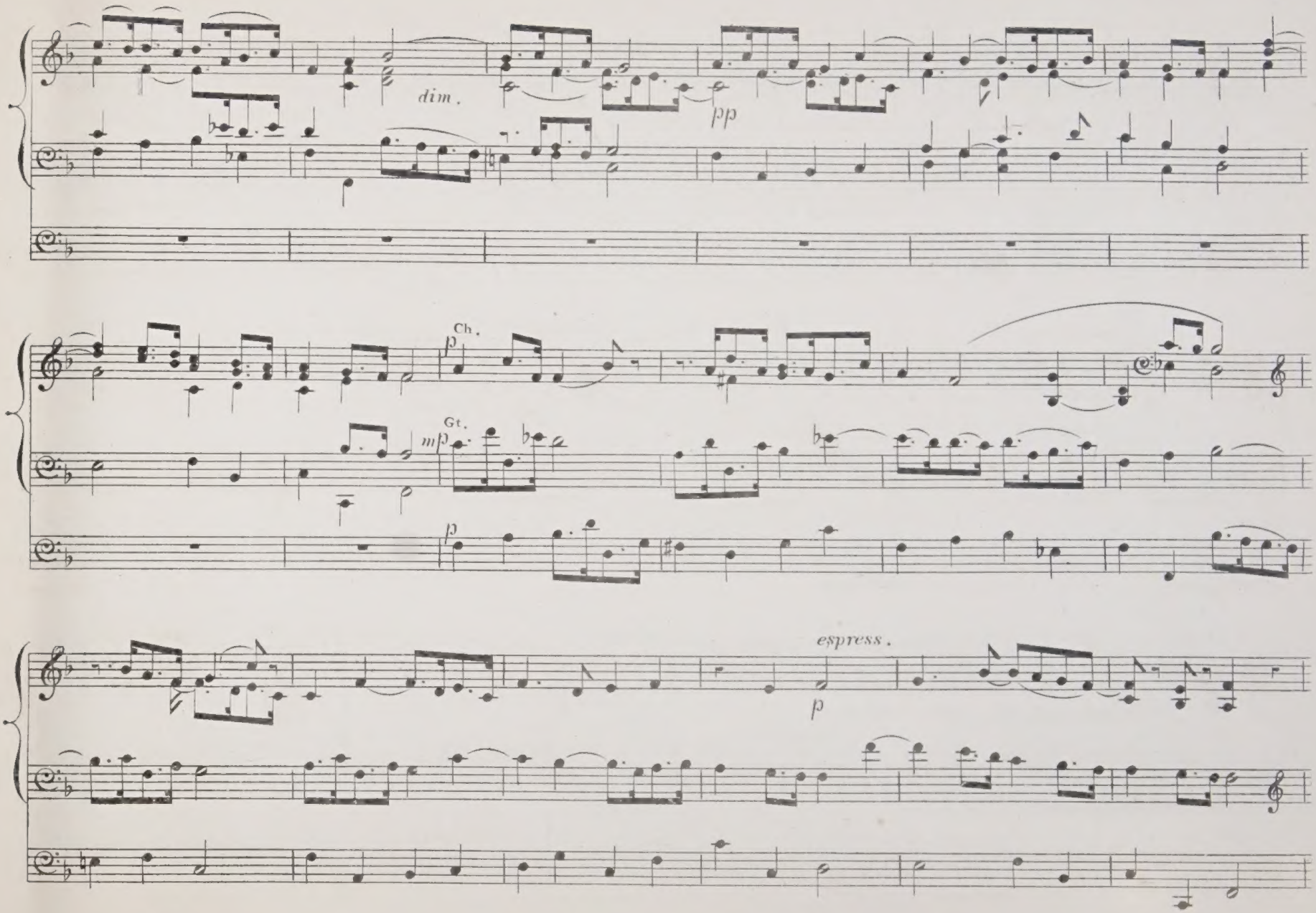
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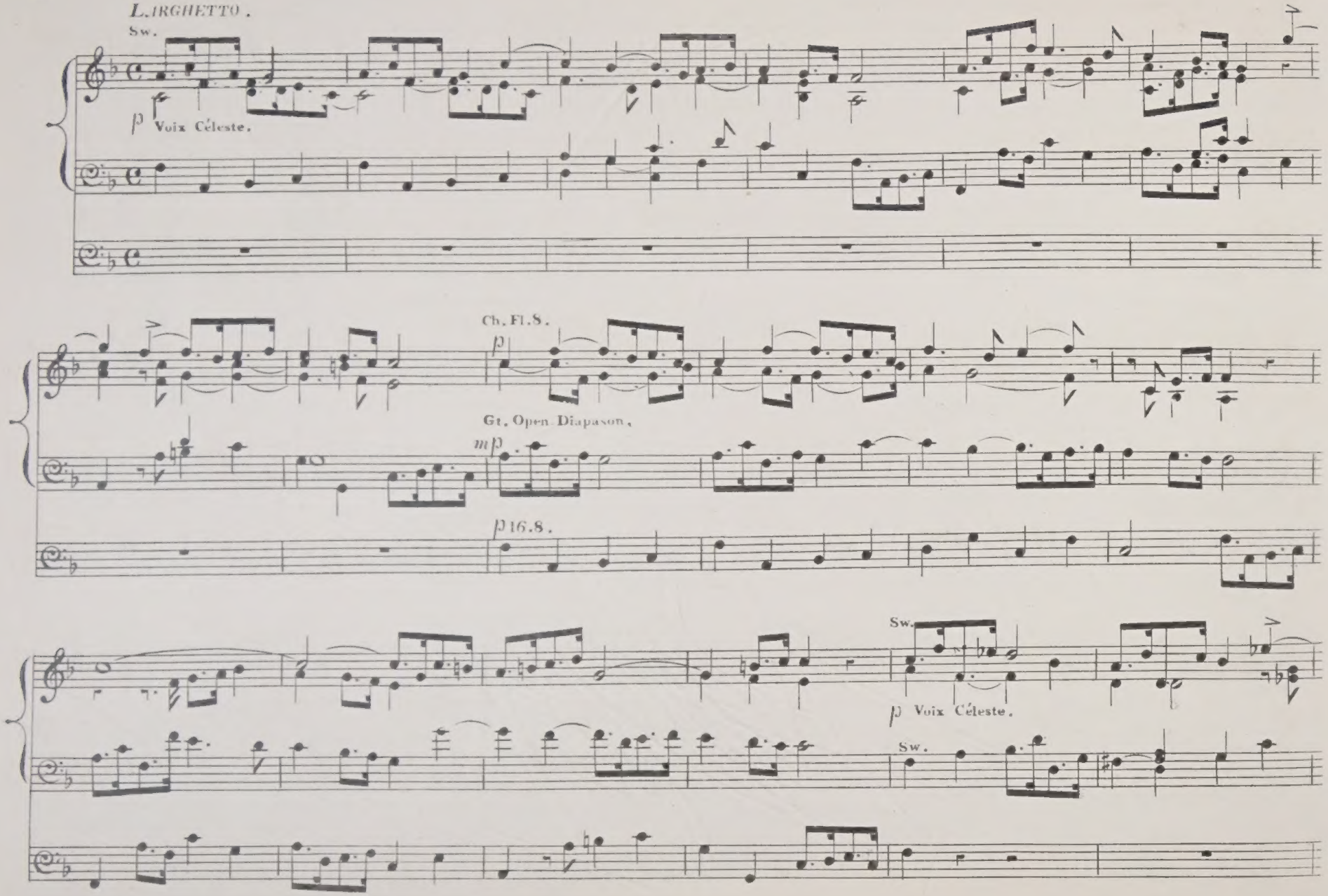
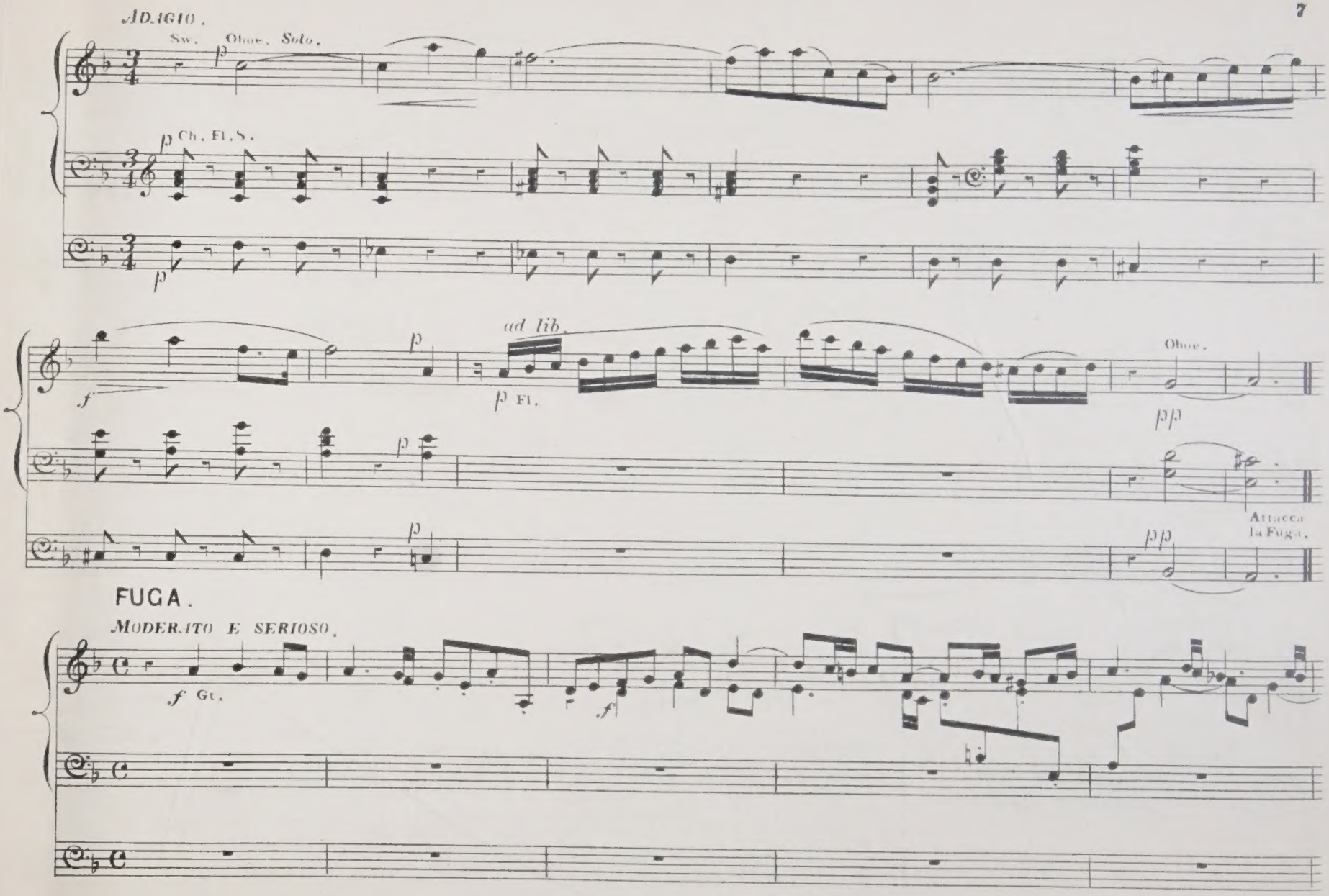
LARGHETTO.




ADAGIO.
Sw. Oboe. Solo.
p
Ch. Fl. S.
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p
f
p
ad lib.
p Fl.
Oboe.
pp
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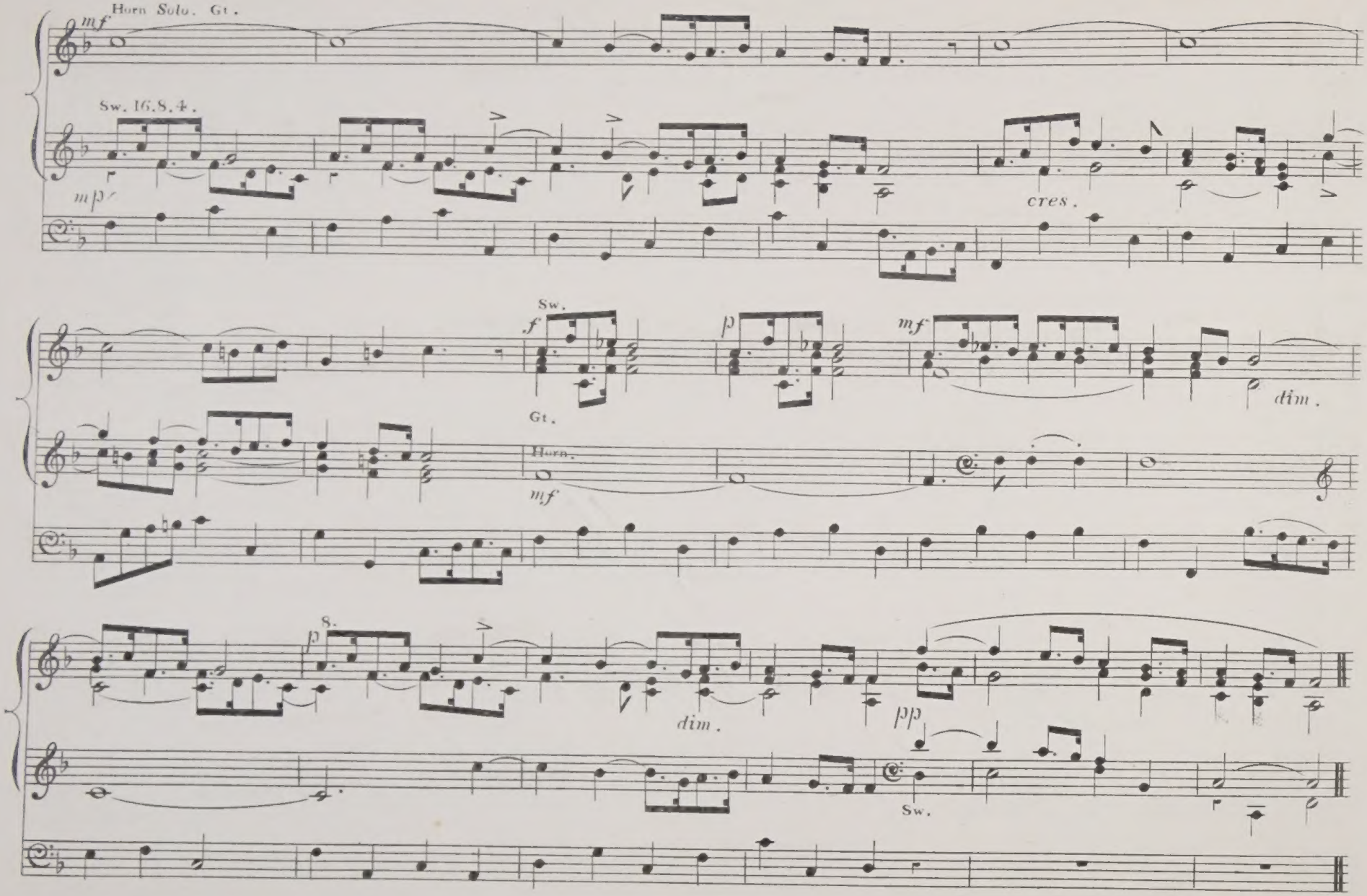
Attacca
la Fuga.
FUGA.
MODERATO E SERIOSO.
f Gt.
f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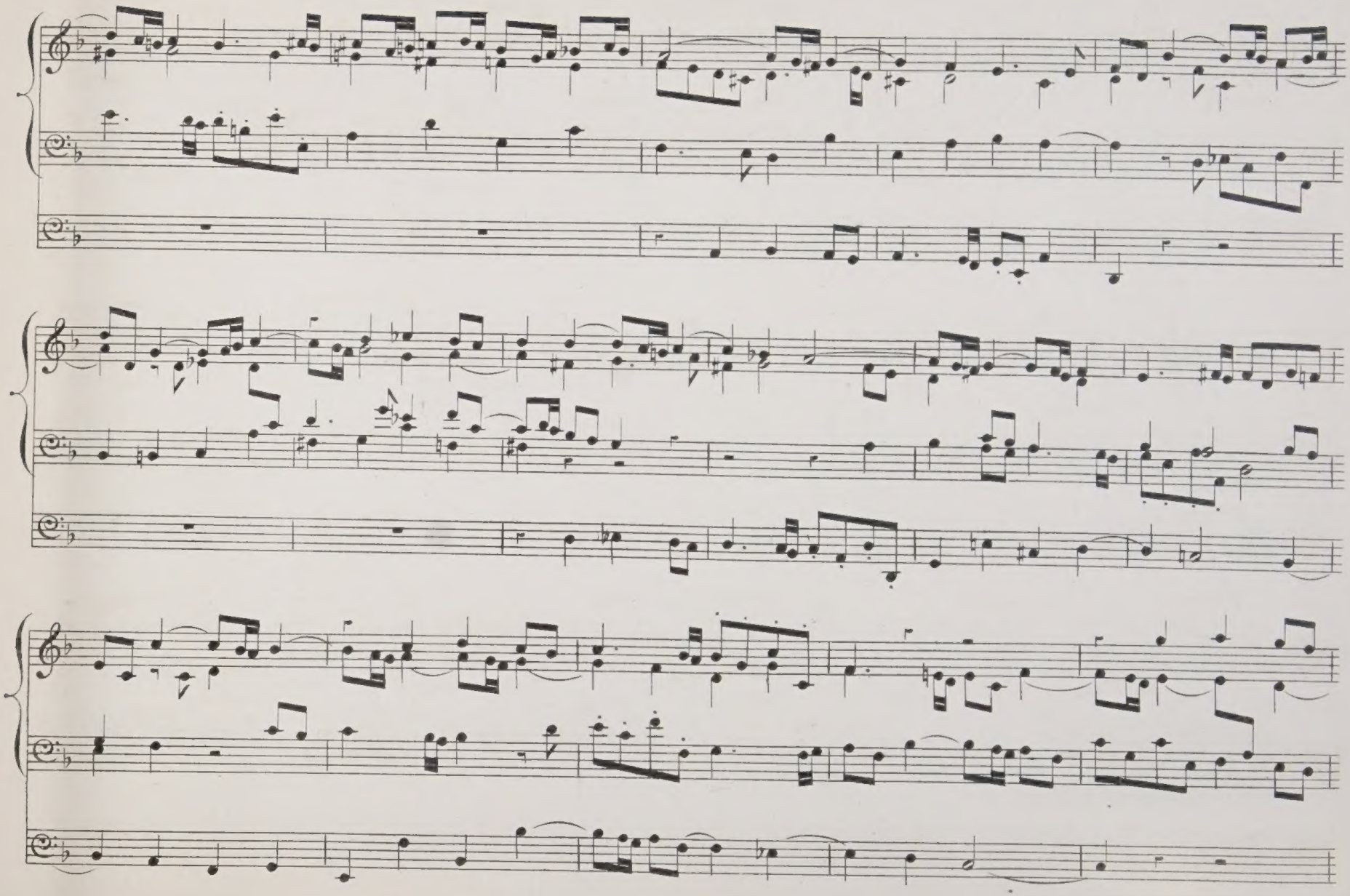

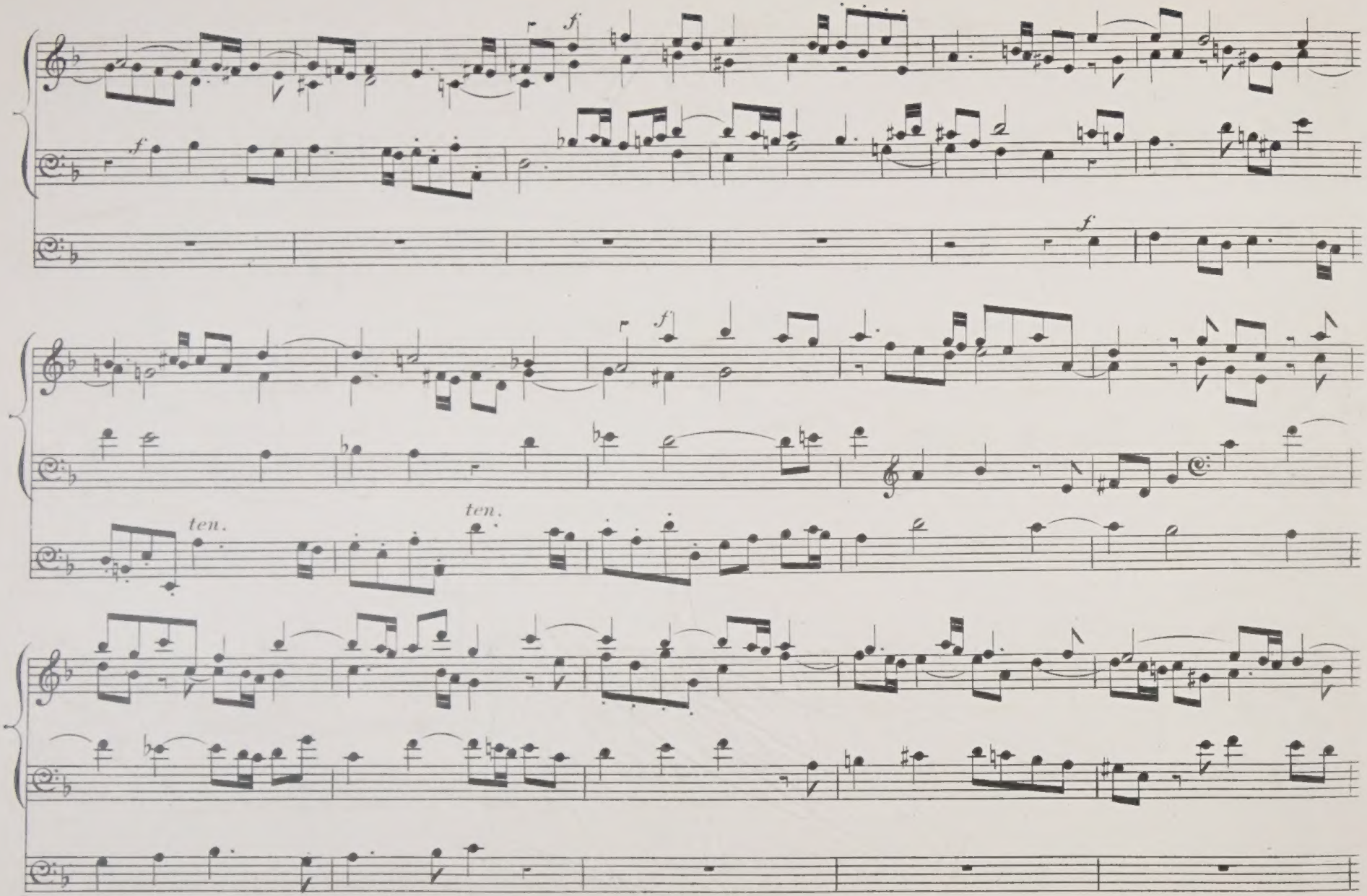
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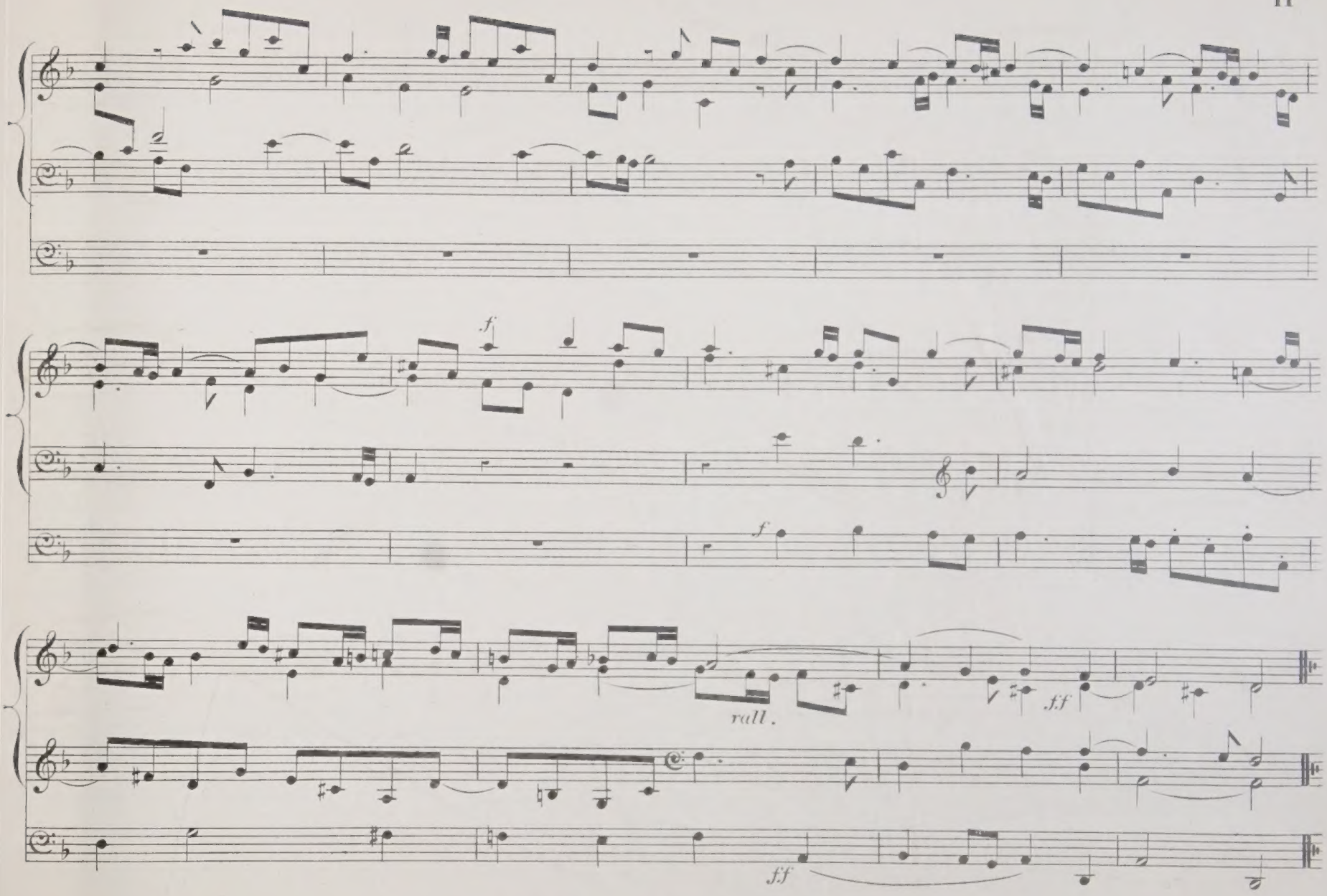
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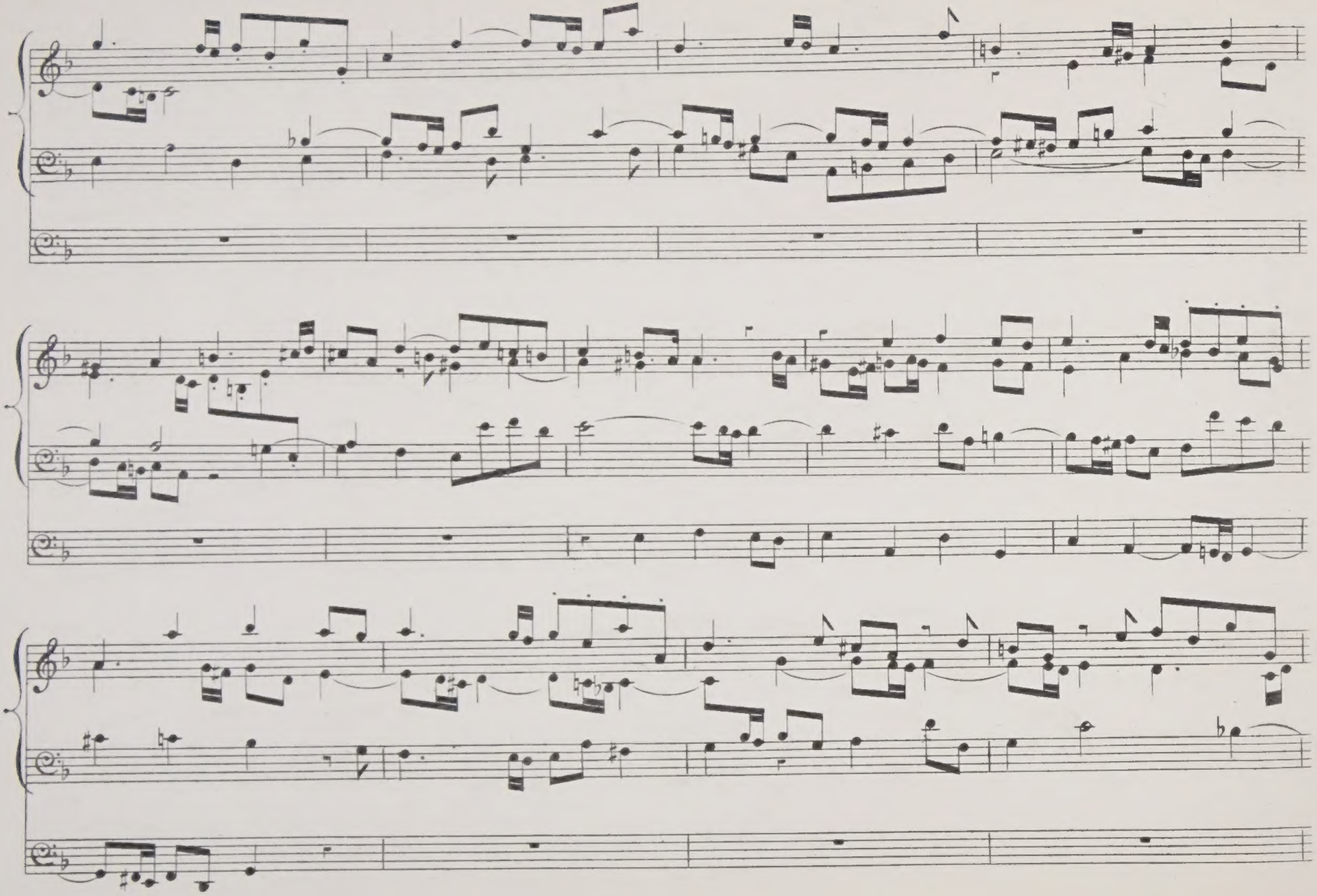

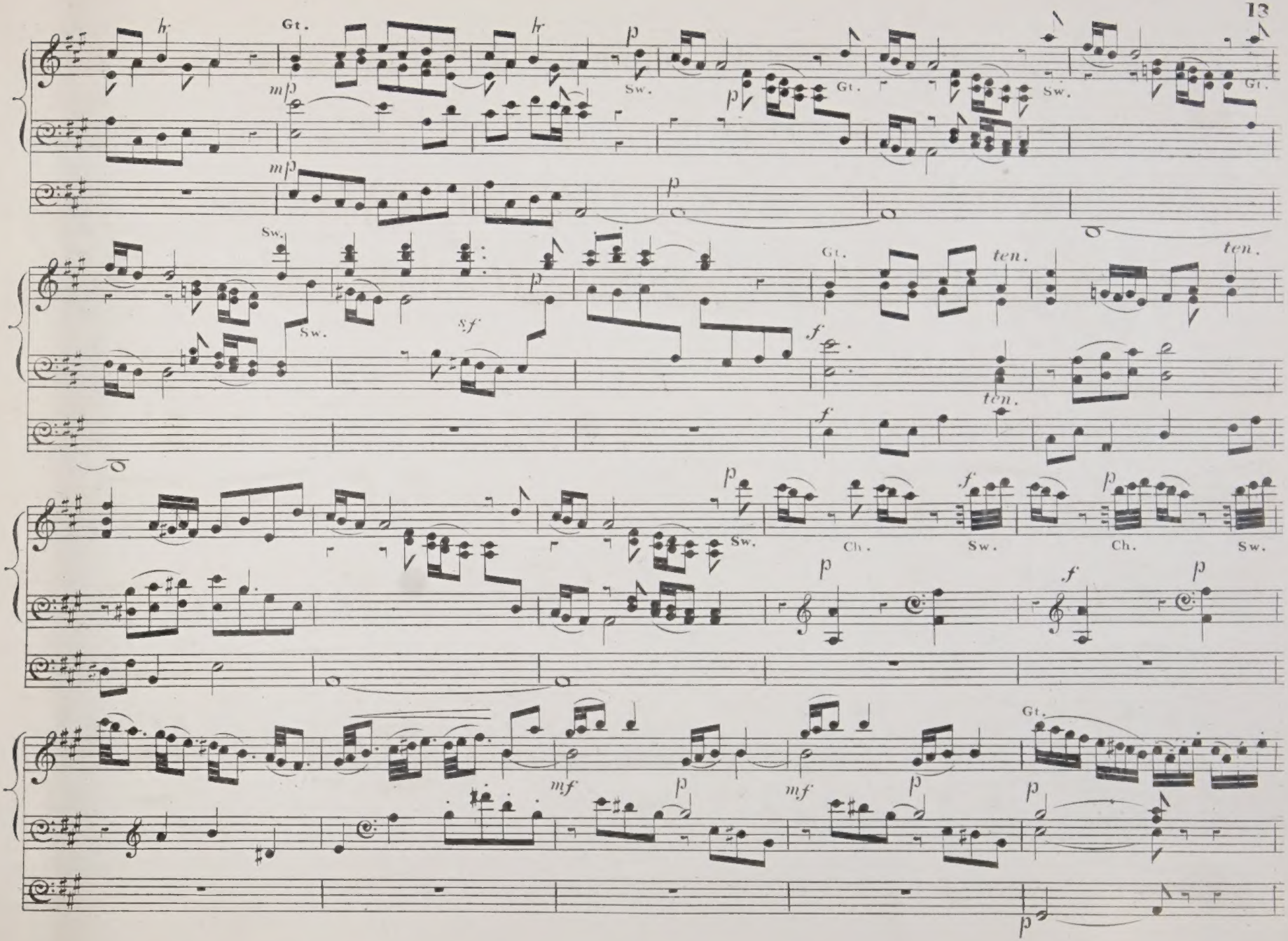
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p
Sw.
Ch.
Sw.
Ch.
Sw.
p
f
p
mf
p
mf
p
Gt.
p

ORGAN CONCERTO IN A MAJOR.

HANDEL.

LARGO.

Gt. 16. 8. (Diapasons.)

mf

mf 32. 16. 8.

Attacca

ALLEGRO.

Gt.

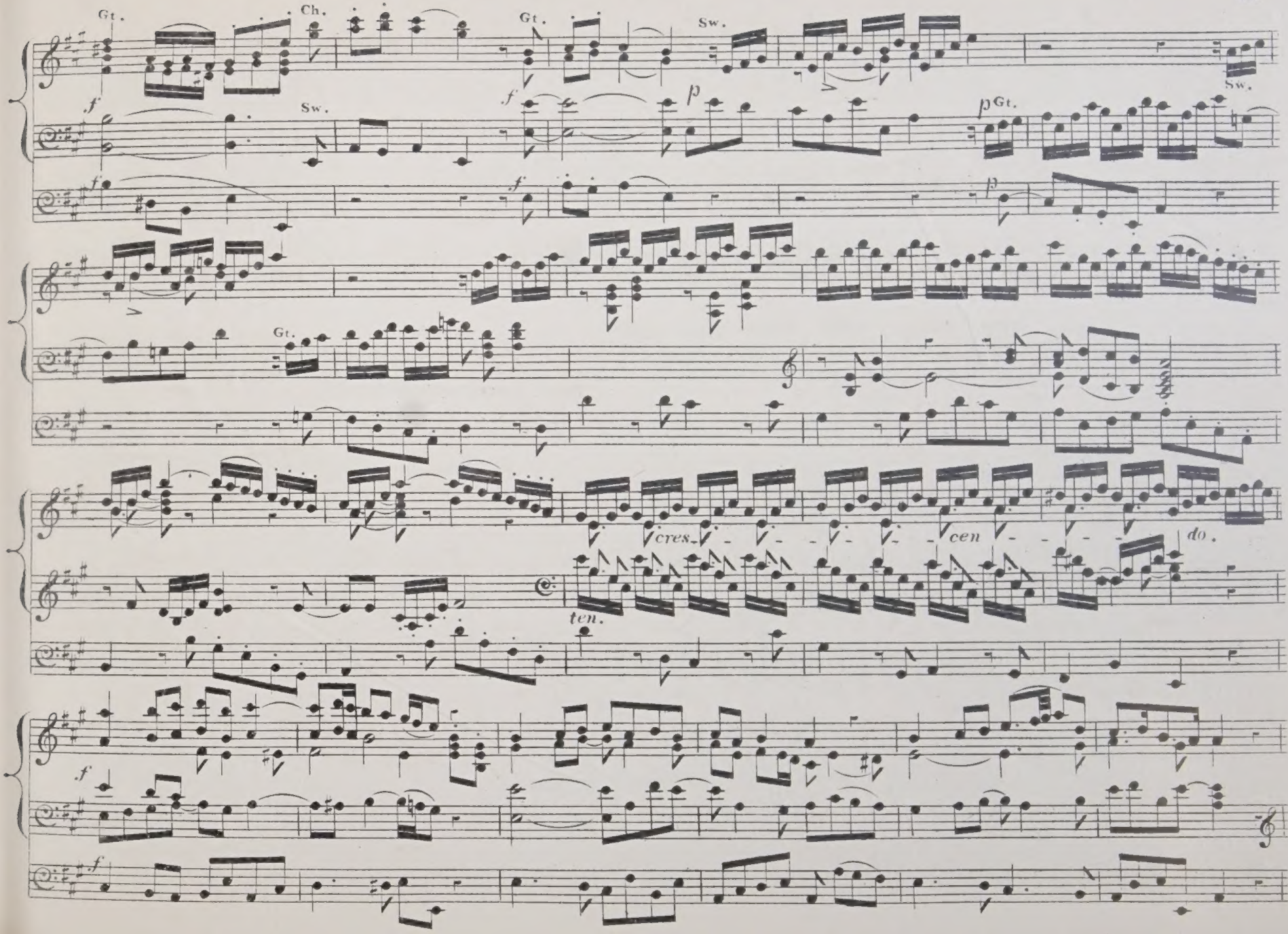
f

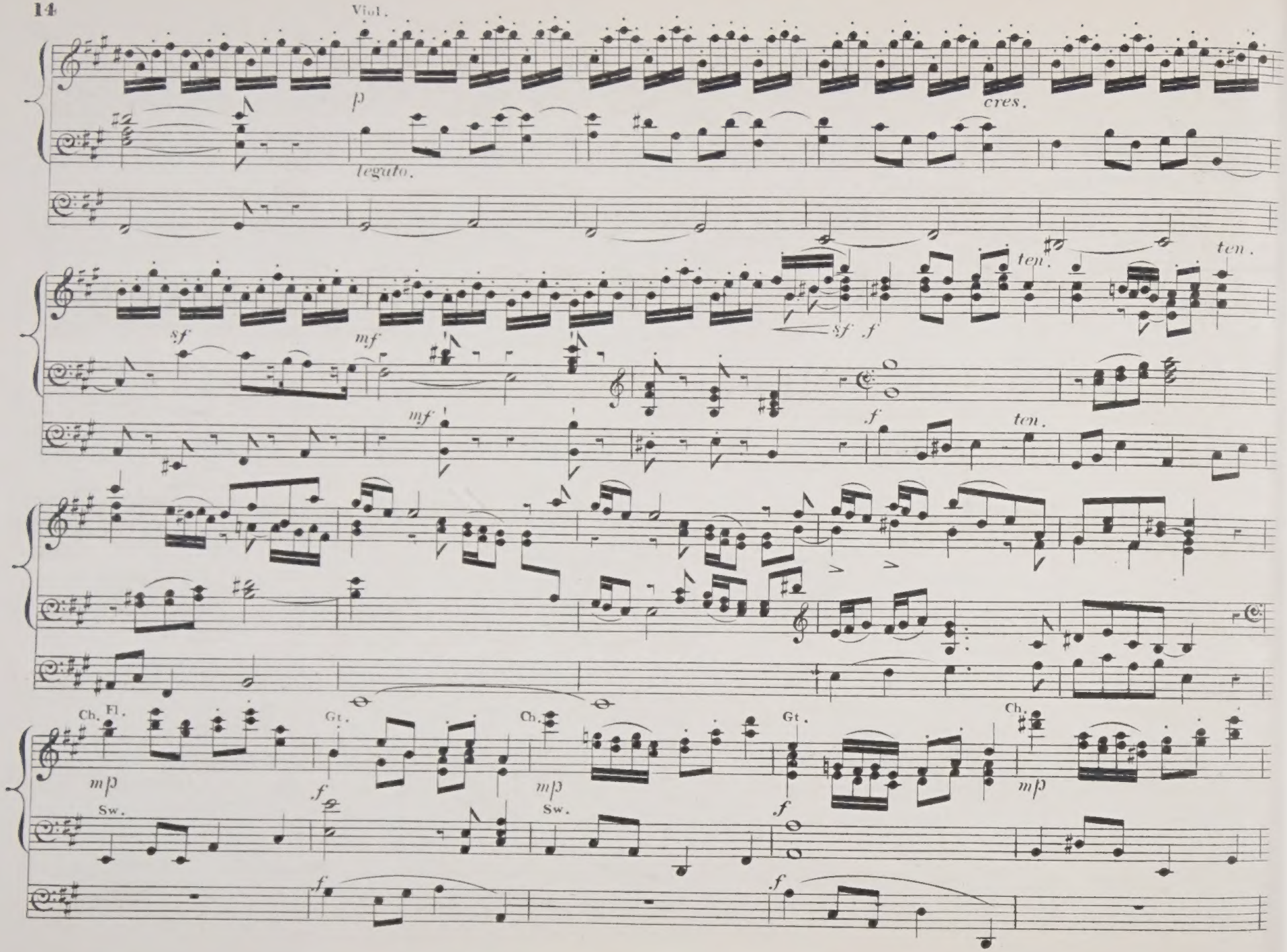
hr

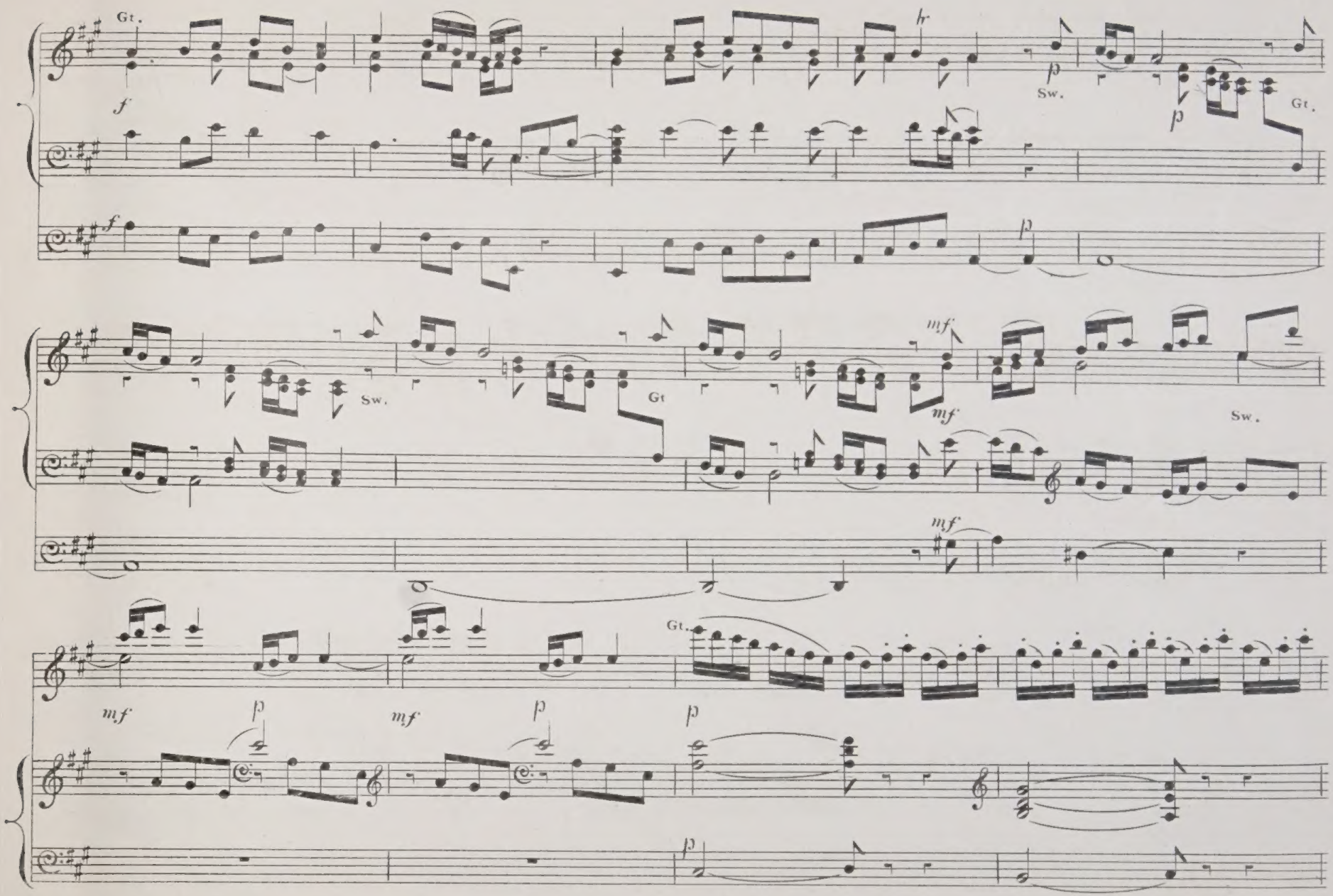
p Ch.

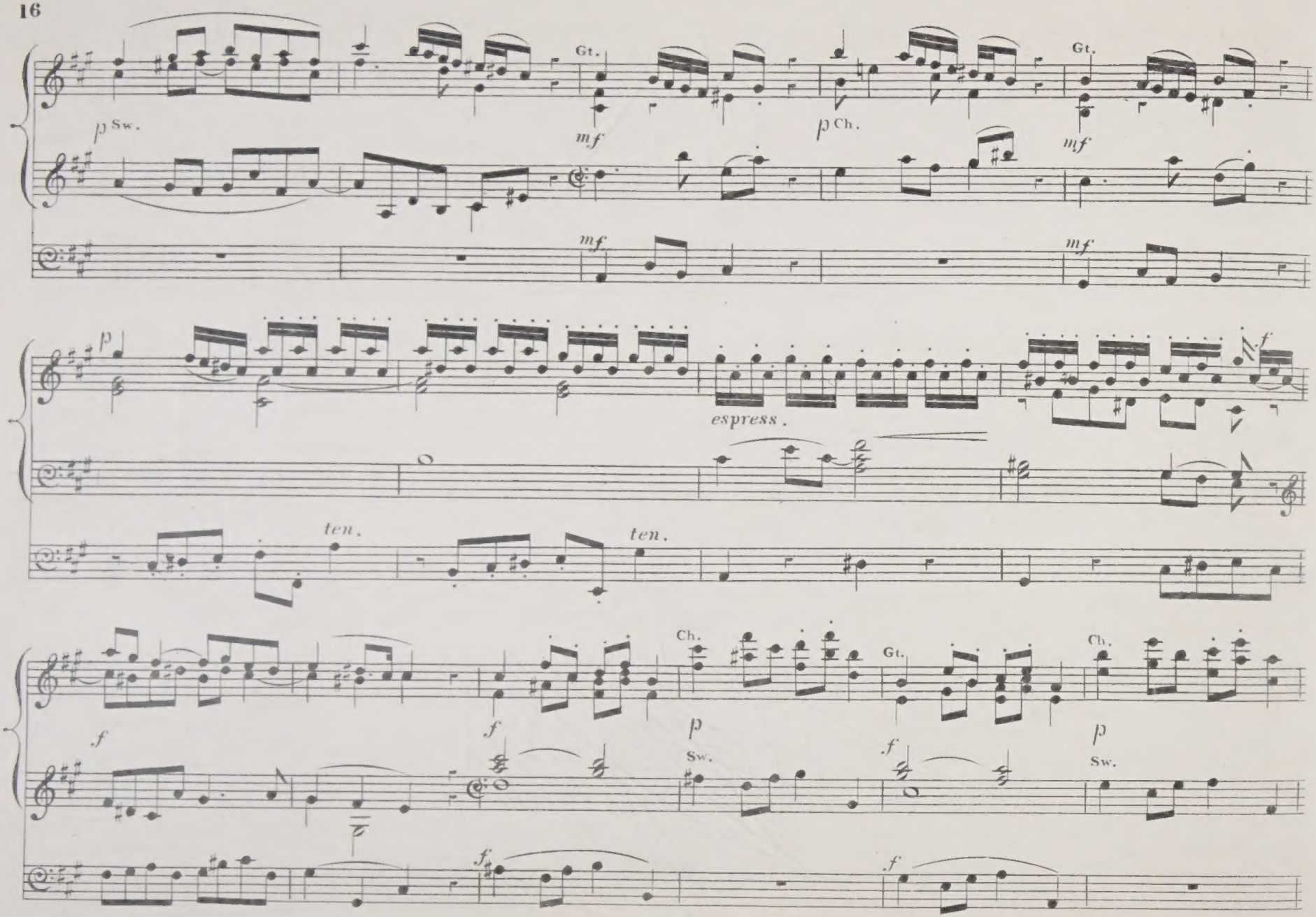
p

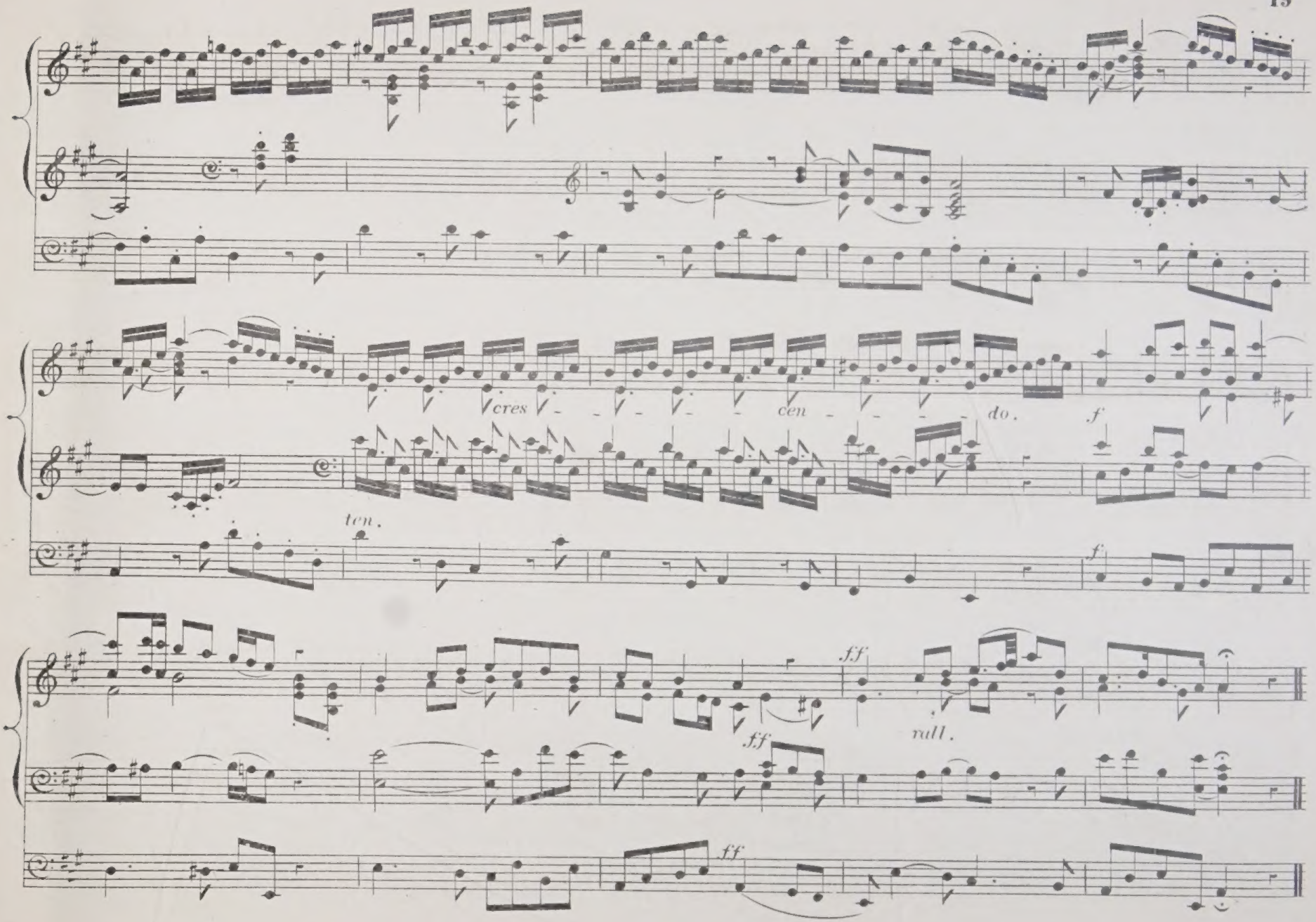
f

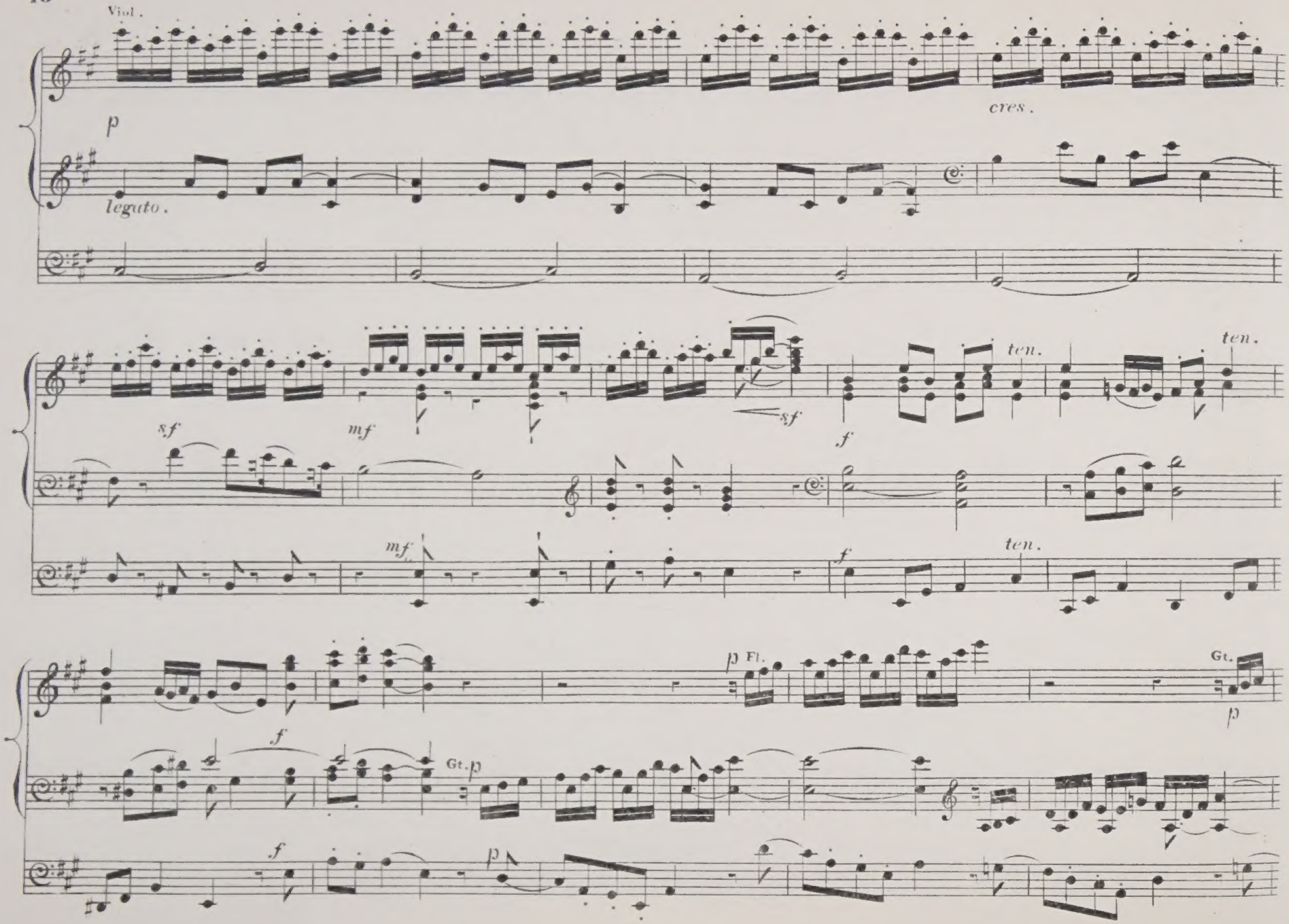

Gt.
Ch.
Gt.
Sw.
Sw.
f
Sw.
f
p
p Gt.
f
f
p
Gt.
cres.
cen
do.
ten.
f
f

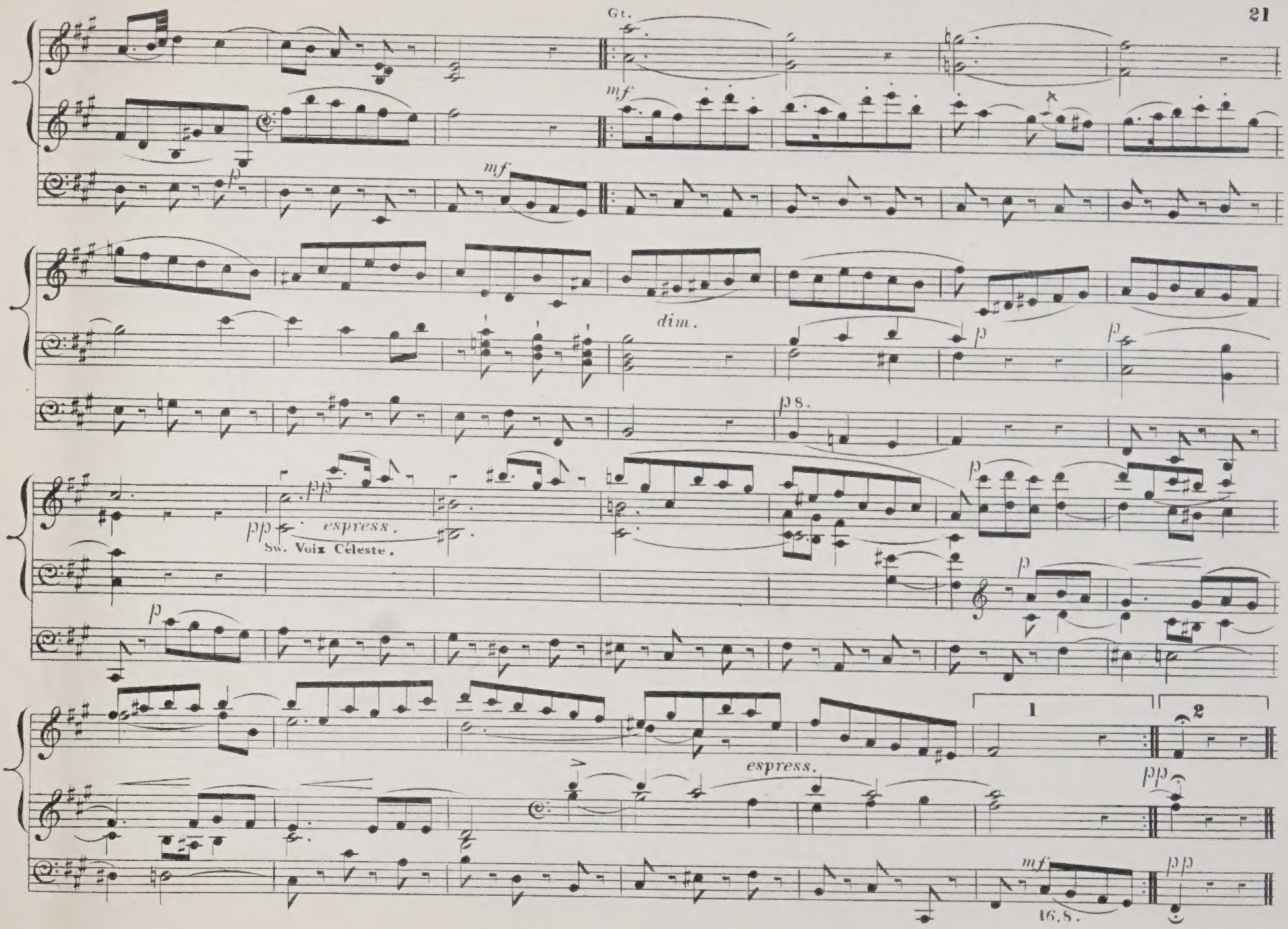

Viol.
p
cres.
legato.
ten.
ten.
sf
mf
sf
f
mf
f
ten.
Ch. Fl.
Gt.
Ch.
Gt.
Ch.
mp
Sw.
f
mp
Sw.
f
mp
f
f


Gt.
f
hr
p
Sw.
p
Gt.
f
p
Sw.
Gt
mf
mf
Sw.
mf
Gt.
mf
p
mf
p
p
p

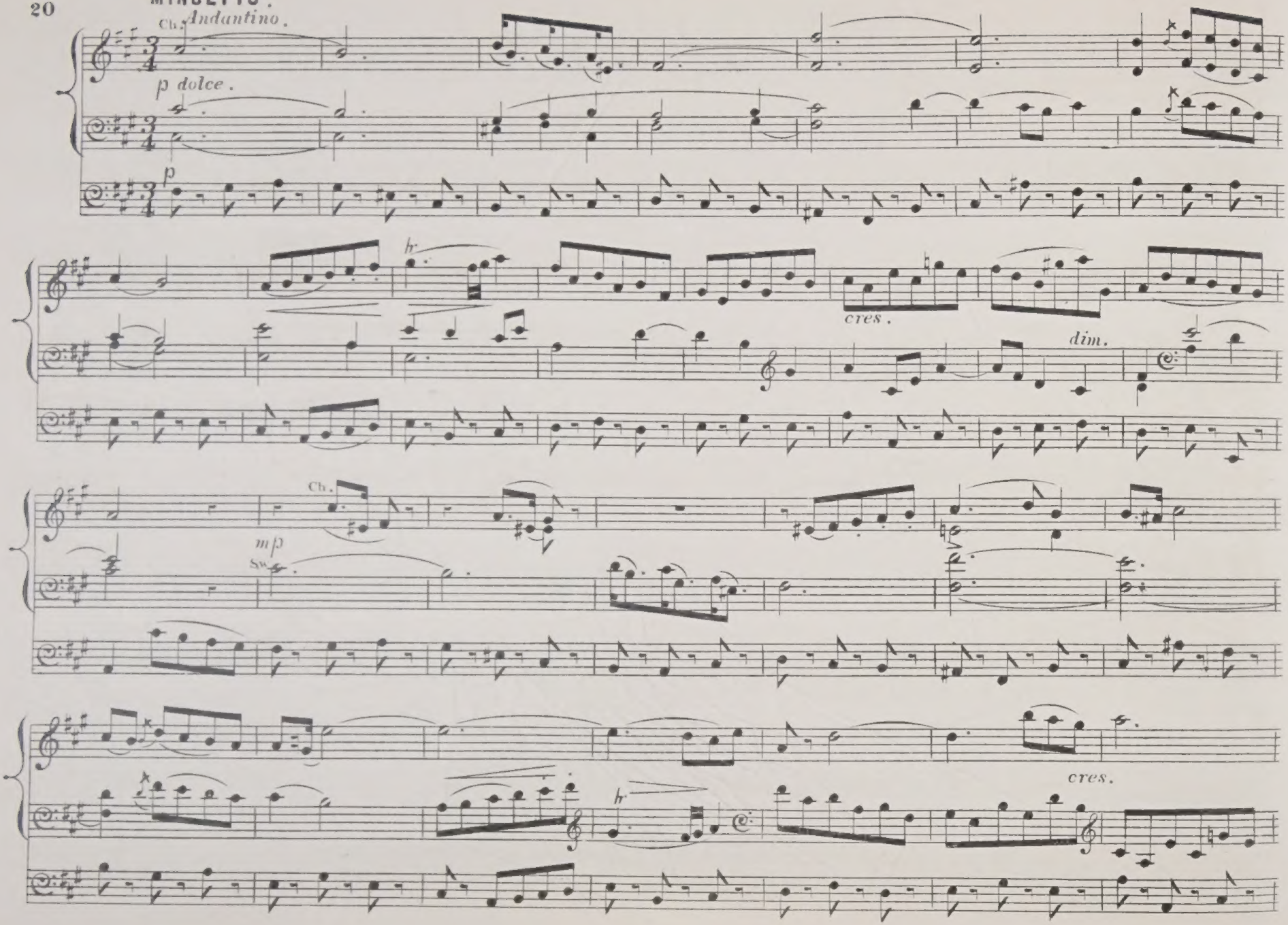

Gt.
Gt.
p Sw.
mf
p Ch.
mf
mf
mf
p
espress.
f
ten.
ten.
Ch.
Gt.
Ch.
f
f
p
Sw.
f
p
Sw.
f
f
f

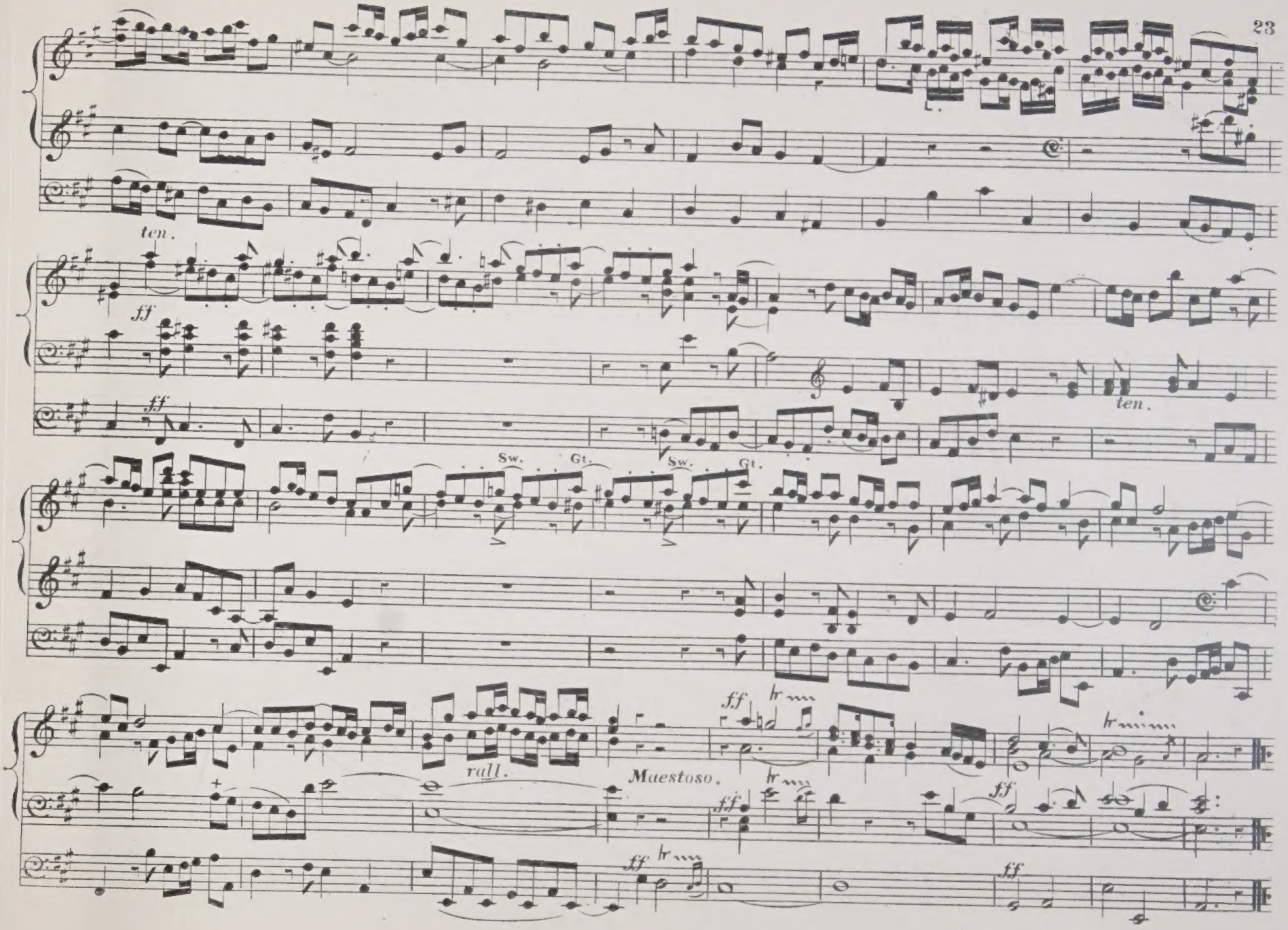

cres - - - - - cen - - - - - do.
f
ten.
f
ff
ff
rall.
ff


Viol.
p
legato.
cres.
sf
mf
sf
f
ten.
ten.
mf
f
ten.
f
p Fl.
Gt.
p
f
Gt. p
f
p


Gt.
mf
p
mf
dim.
p
p
p.s.
pp
pp
espress.
Sw. Voix Céleste.
p
p
1
2
espress.
pp
mf
16.8.
pp

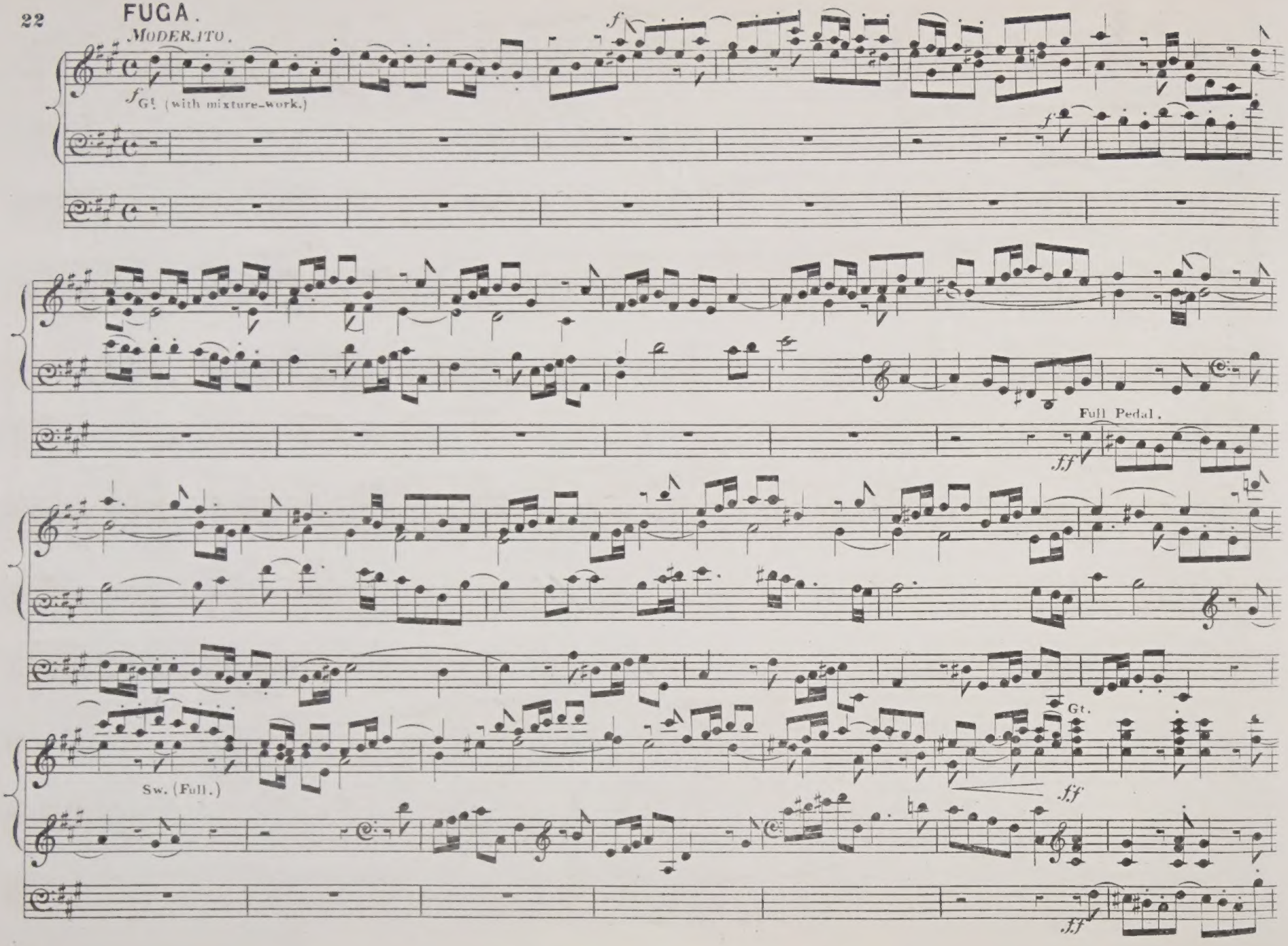
MINUETTO.

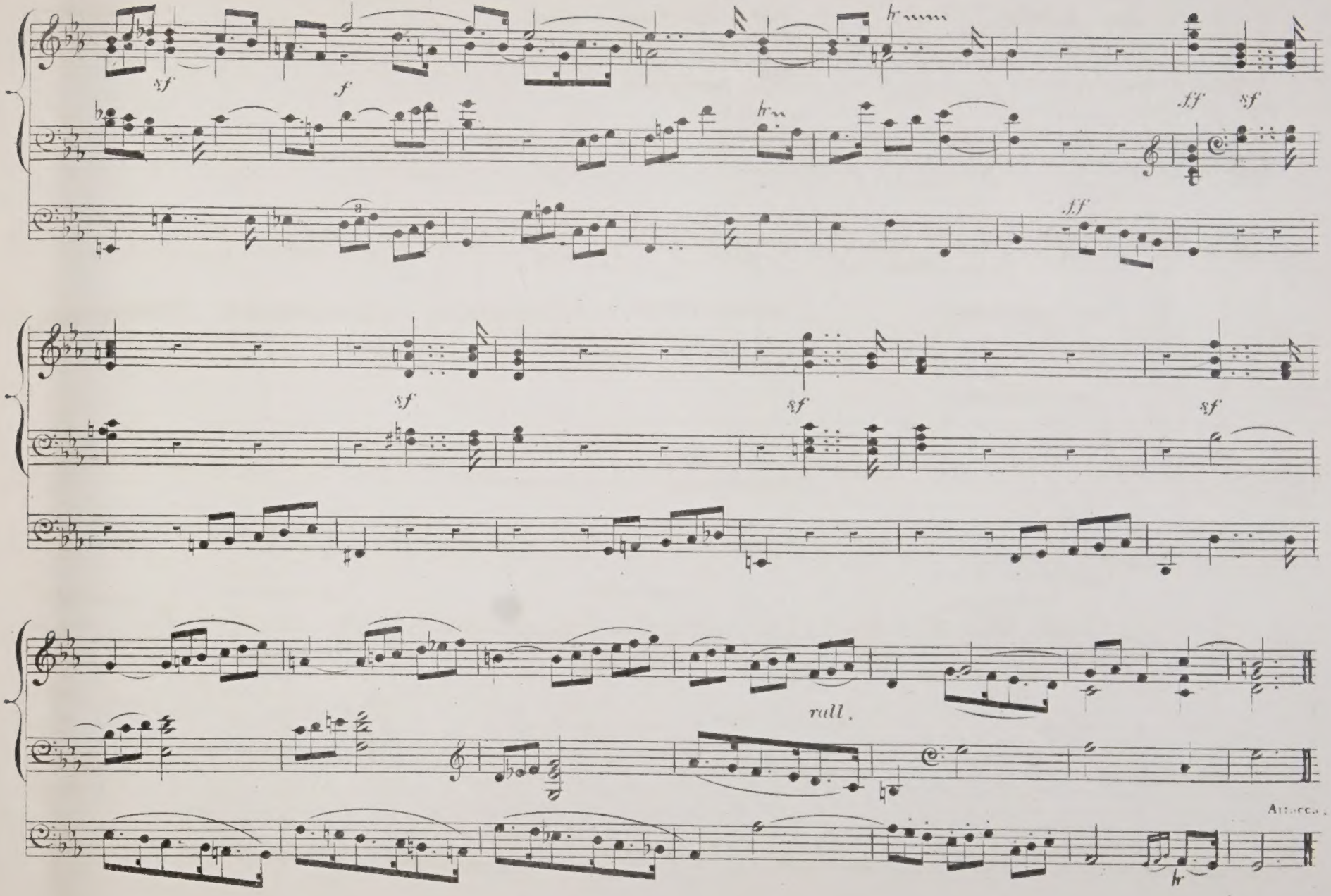



ten.
ff
ff
ten.
Sw.
Gt.
Sw.
Gt.
ff
rall.
Maestoso.
ff
ff
ff
ff

FUGA.

MODERATO.

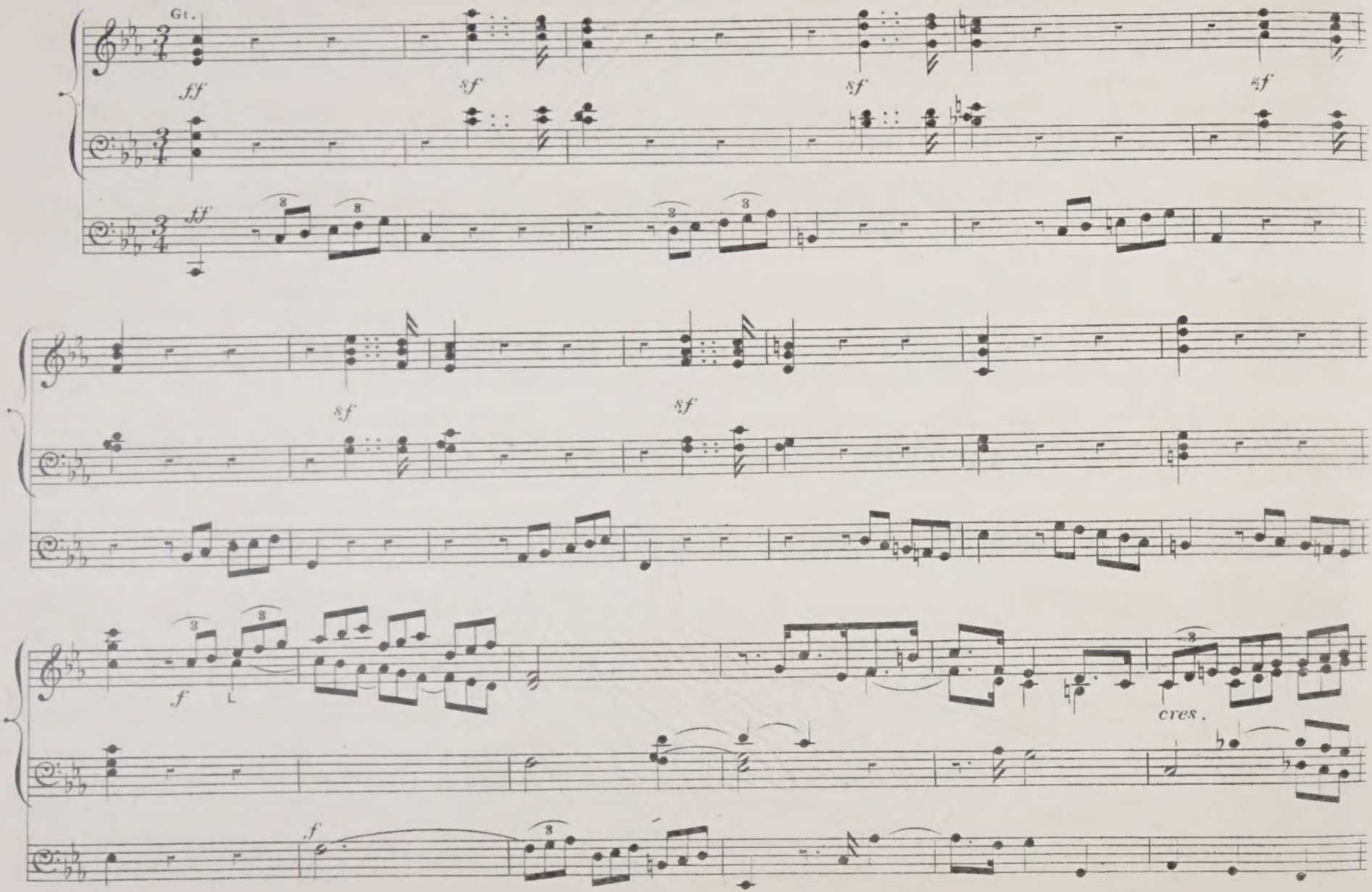


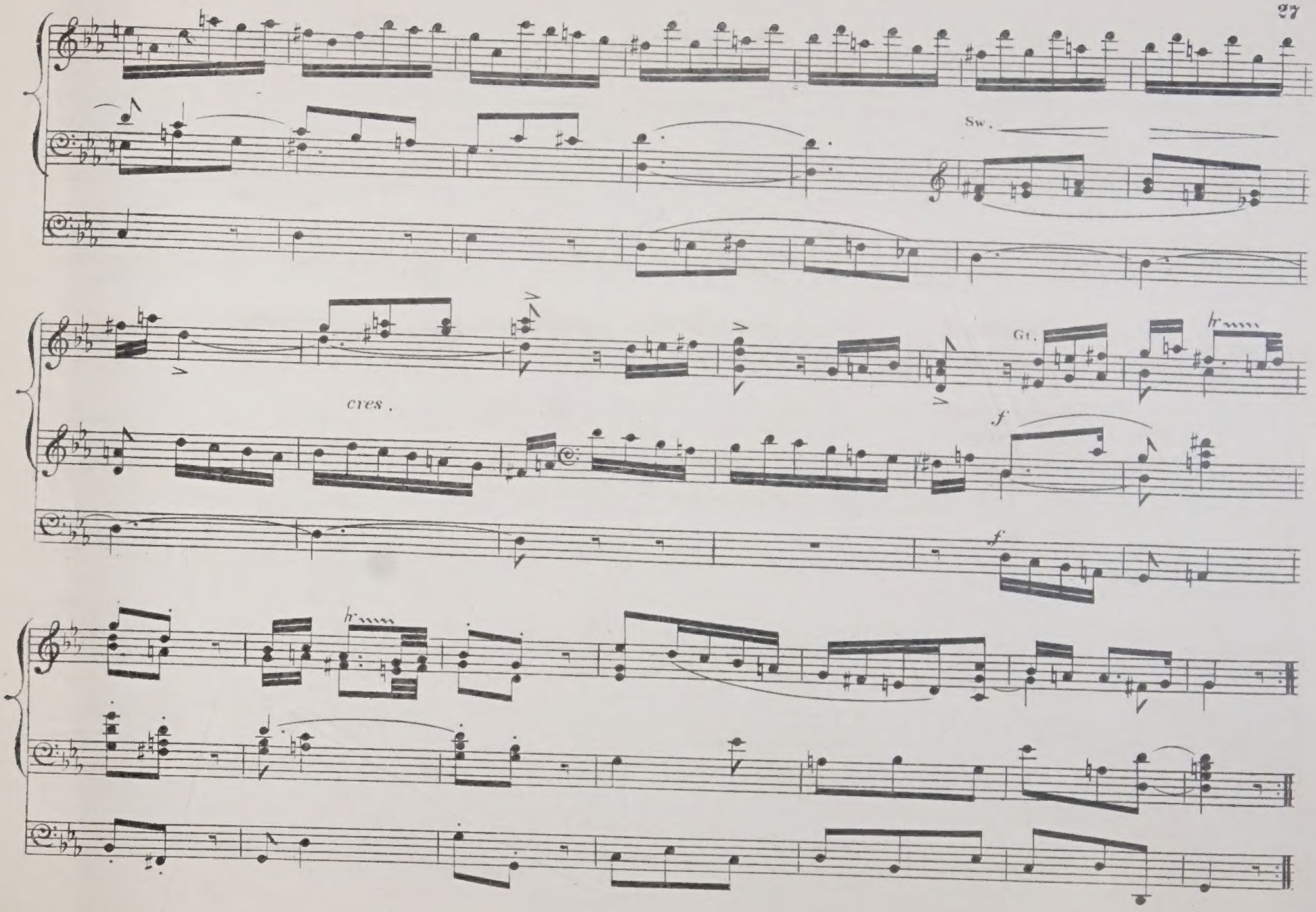

sf
f
hr
ff
sf
ff
sf
sf
sf
rall.
Attacca.
hr

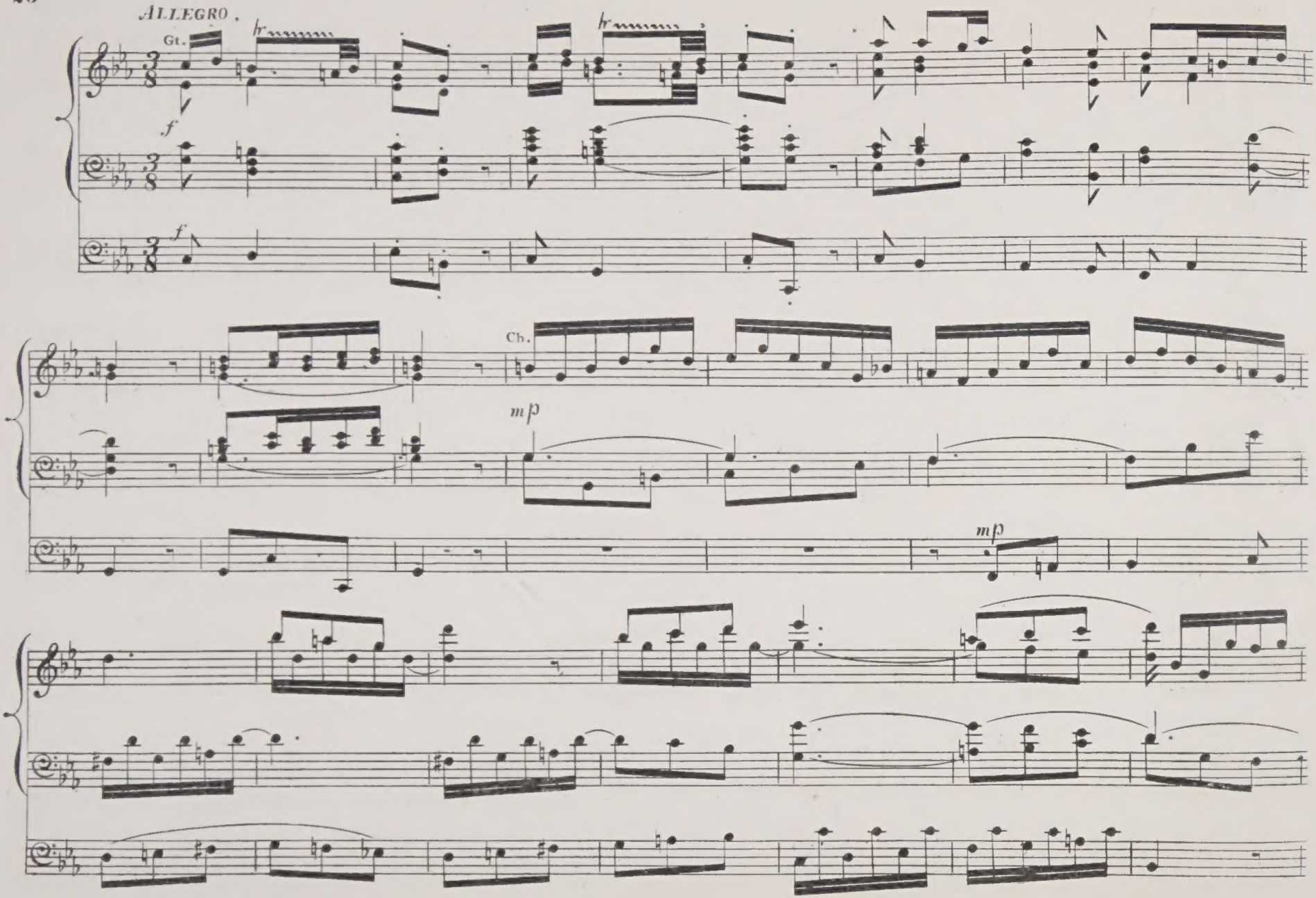
ORGAN CONCERTO IN C MINOR.

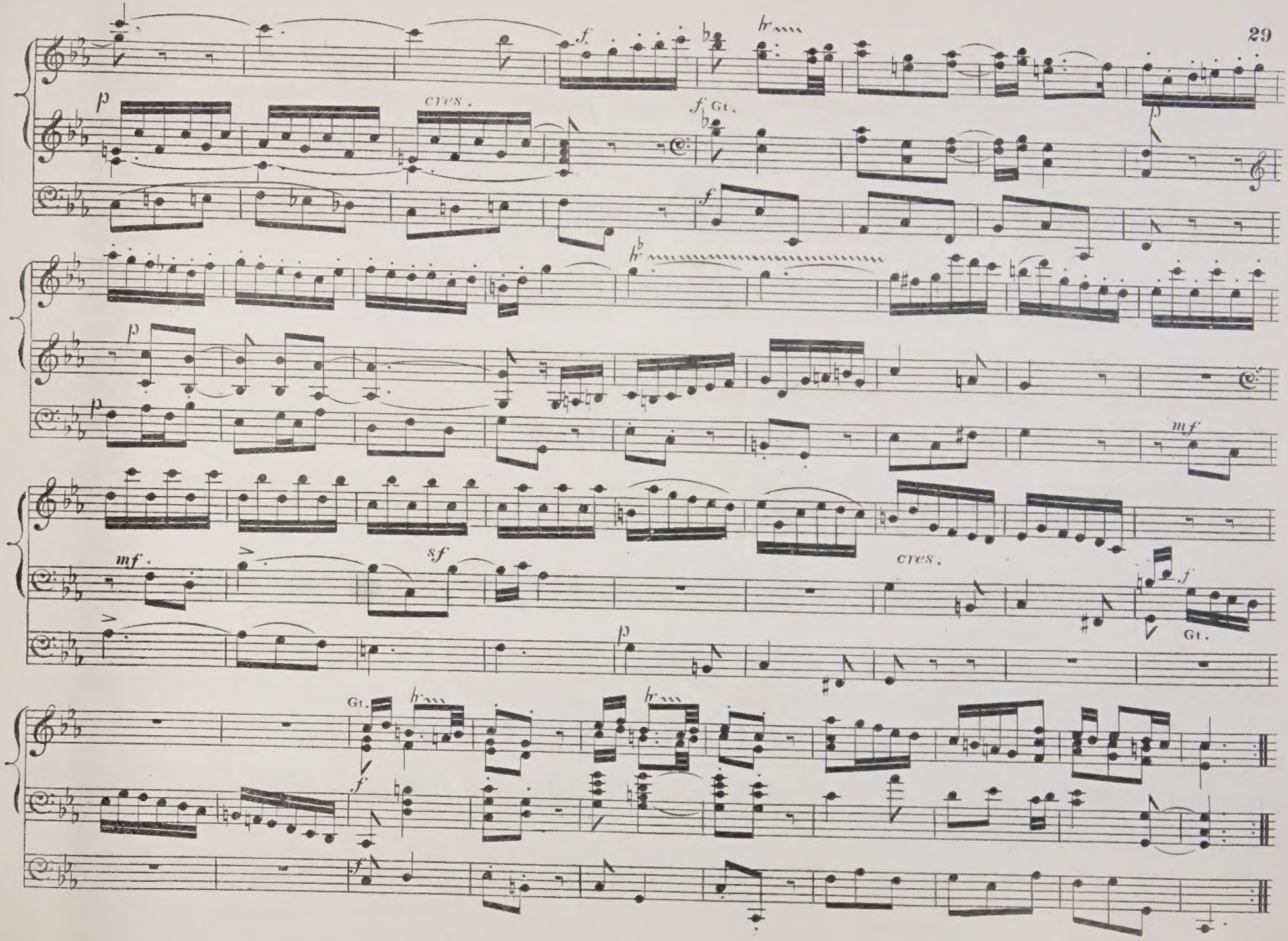
HANDEL.

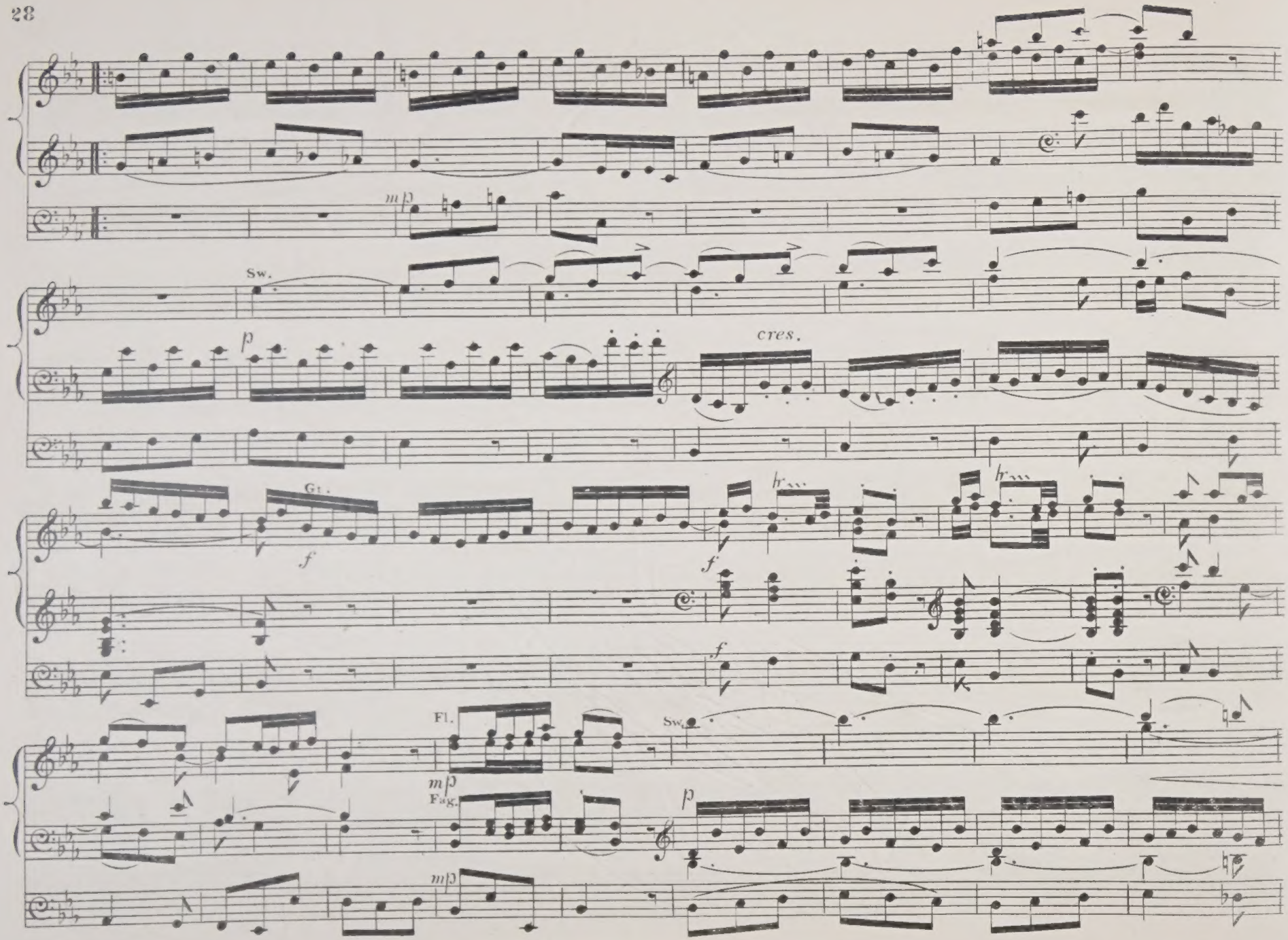
Con moto Maestoso.

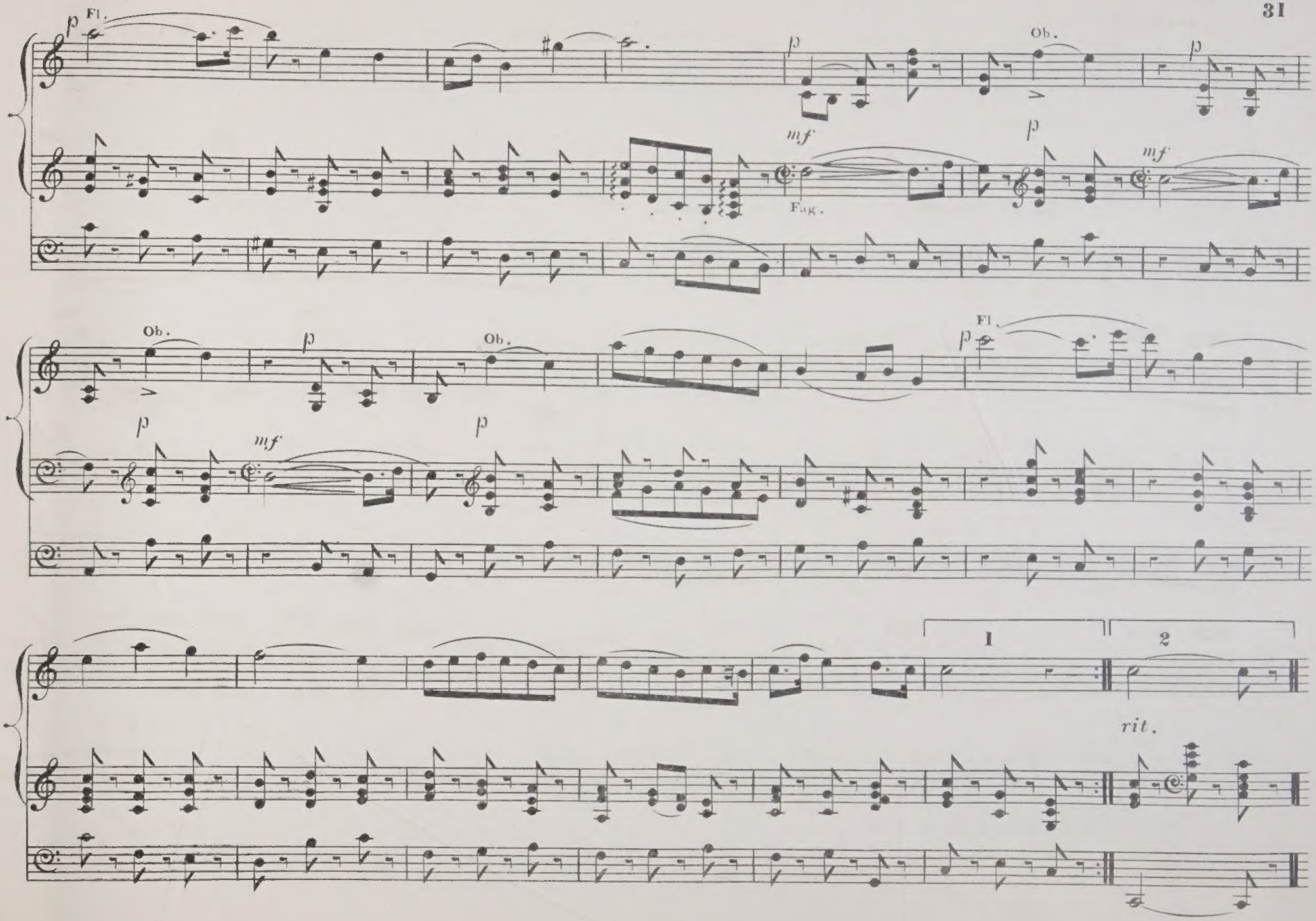



Sw.
cres.
Gt.
f
f
hr
hr


ALLEGRO.
Gt.
hr
hr
f
f
f
Ch.
mp
mp

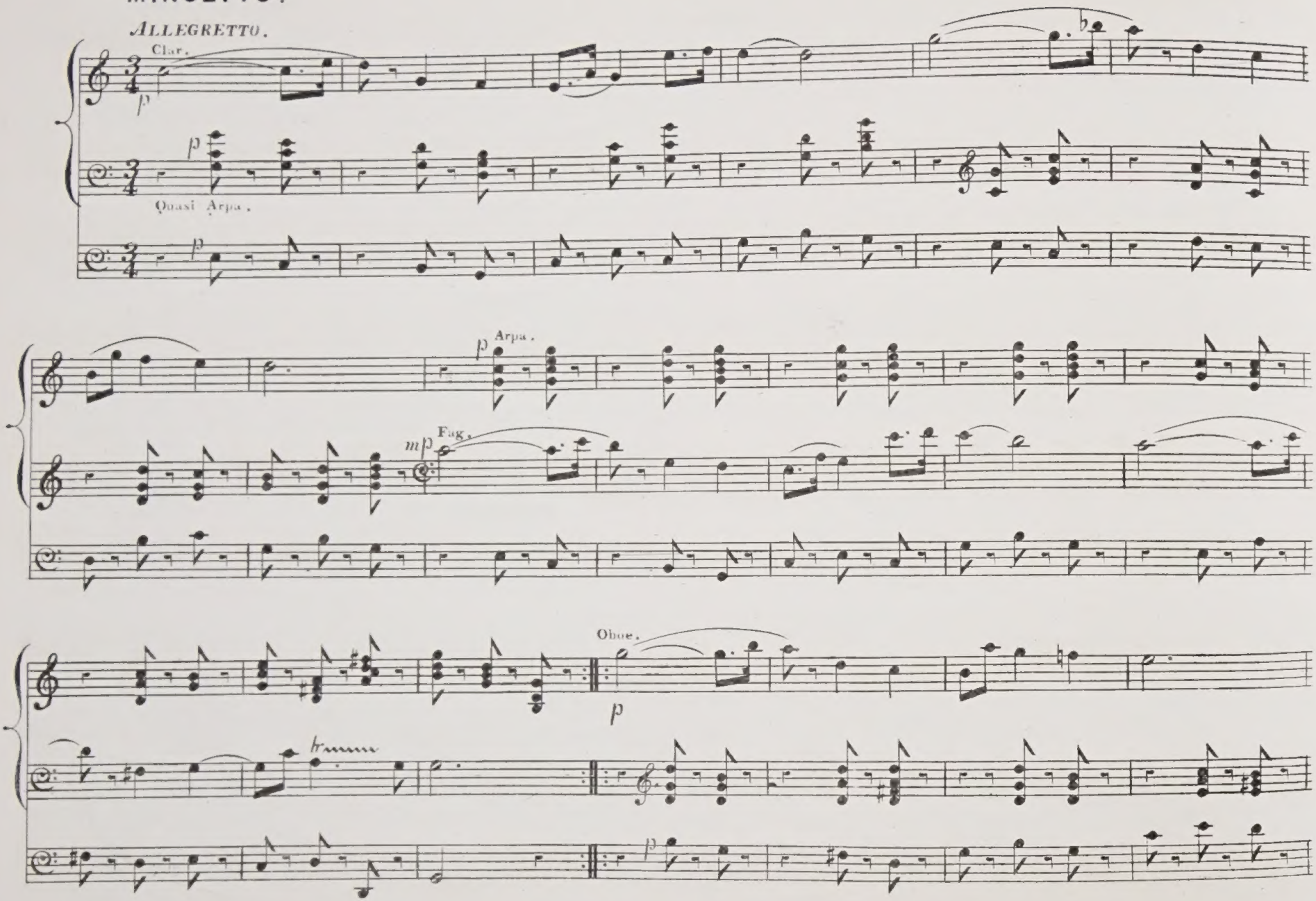

f.
hr
p
cres.
f Gt.
f
hr
p
p
mf
mf.
sf
cres.
f
Gt.
p
Gt.
hr
hr
f
f

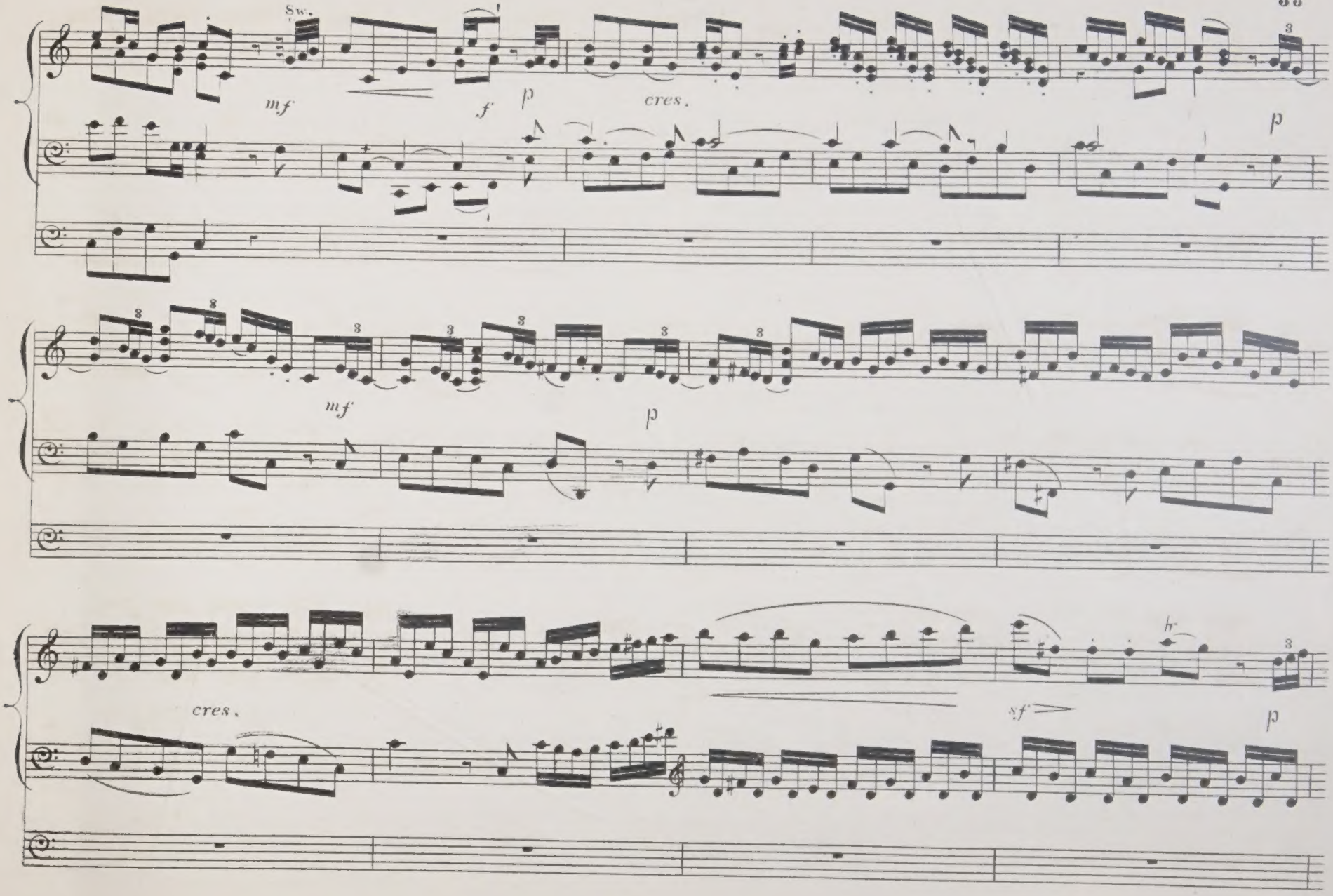

mp
Sw.
p
cres.
Gt.
f
hr.
Fl.
mp
Fag.
Sw.
p
mp

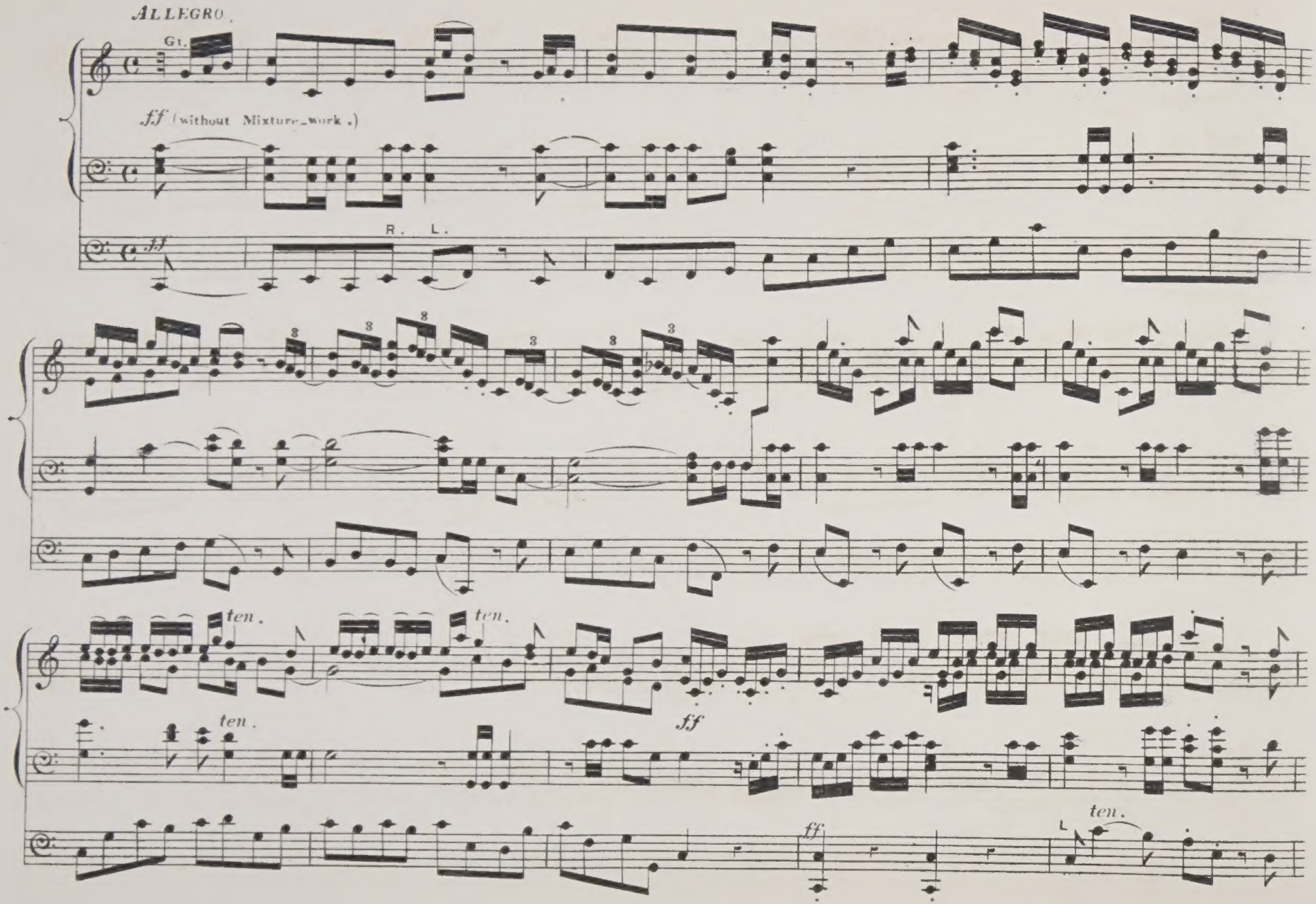

Fl.
p
Ob.
mf
Fag.
1
2
rit.

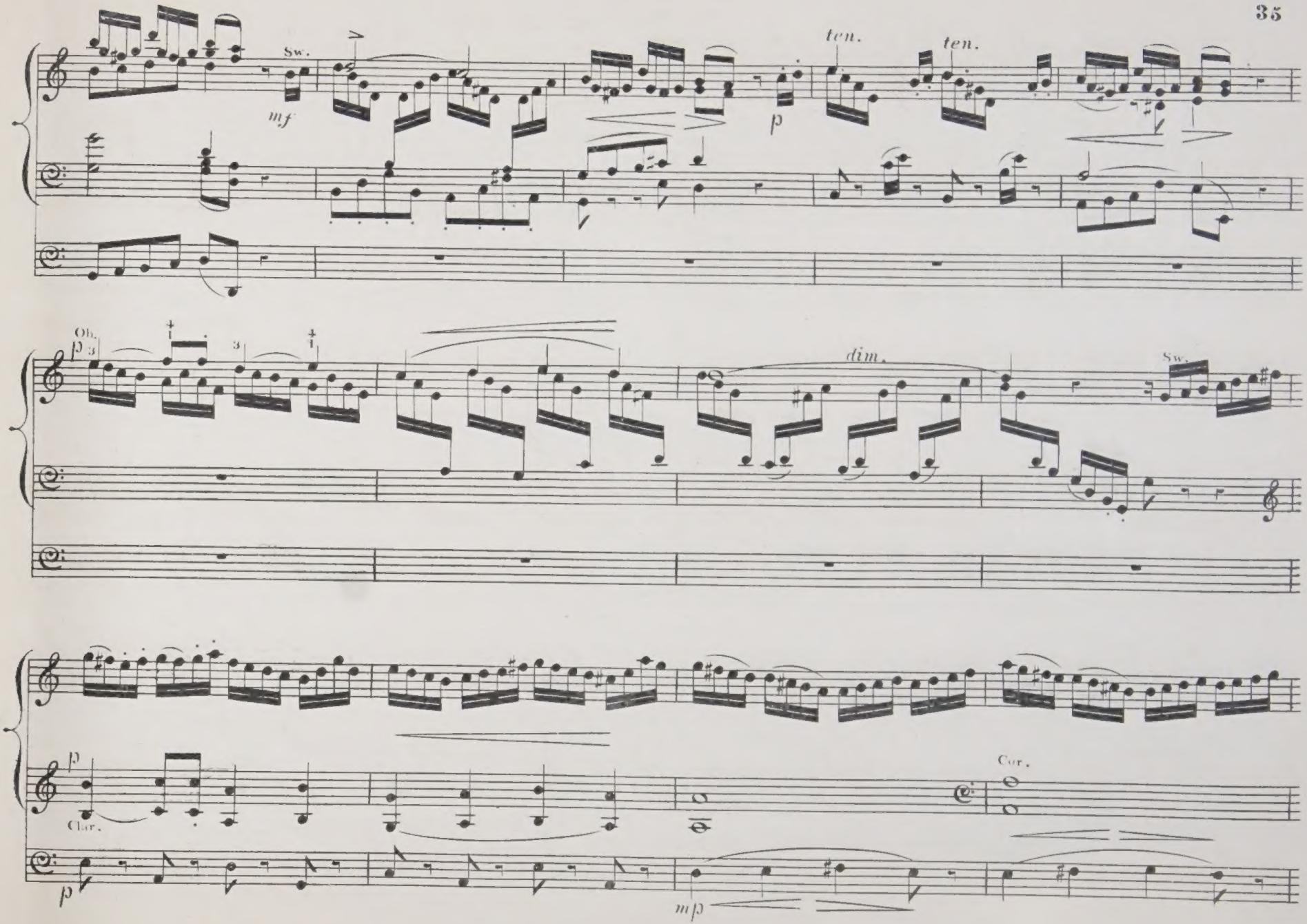
MINUETTO.

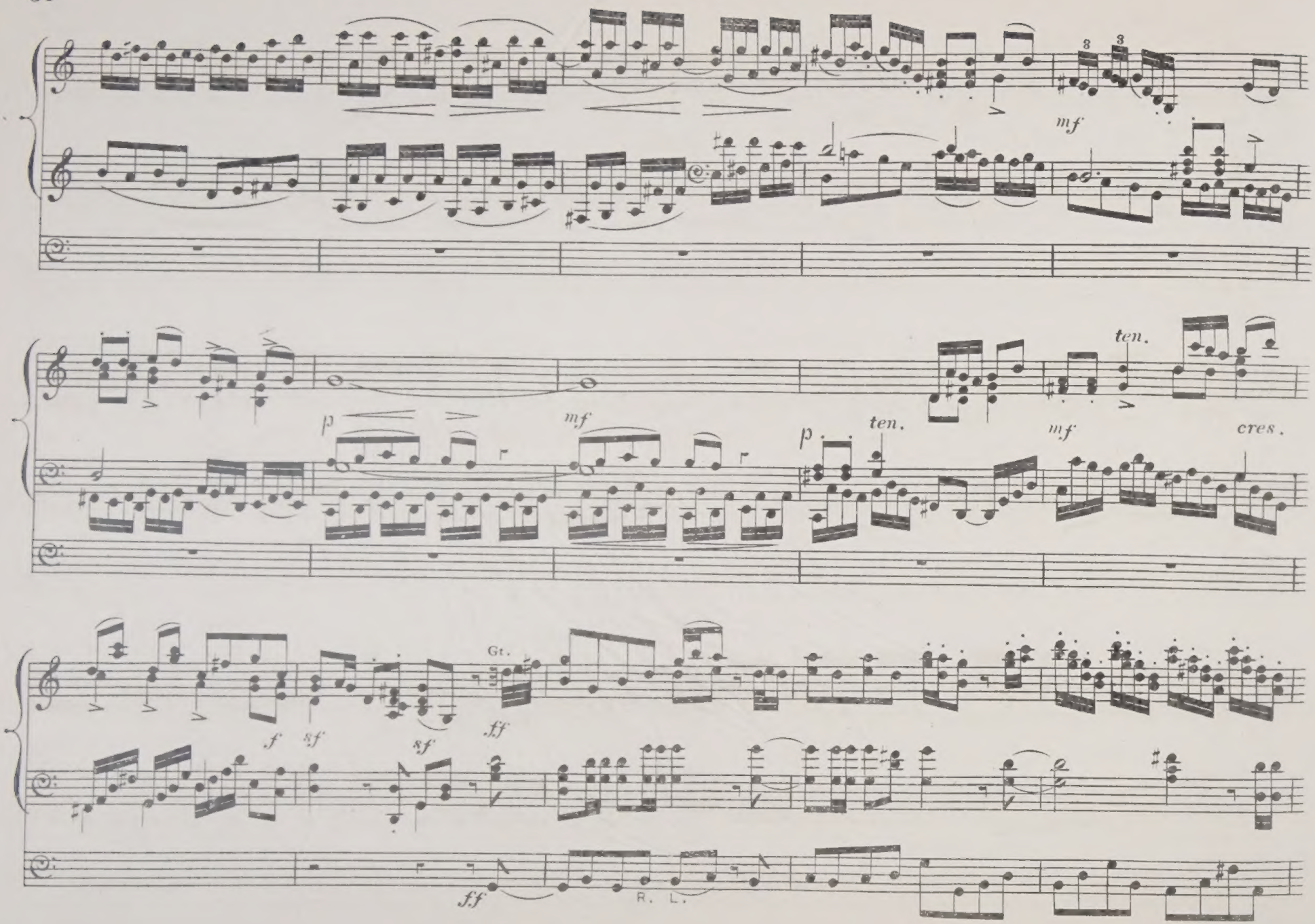
ALLEGRETTO.

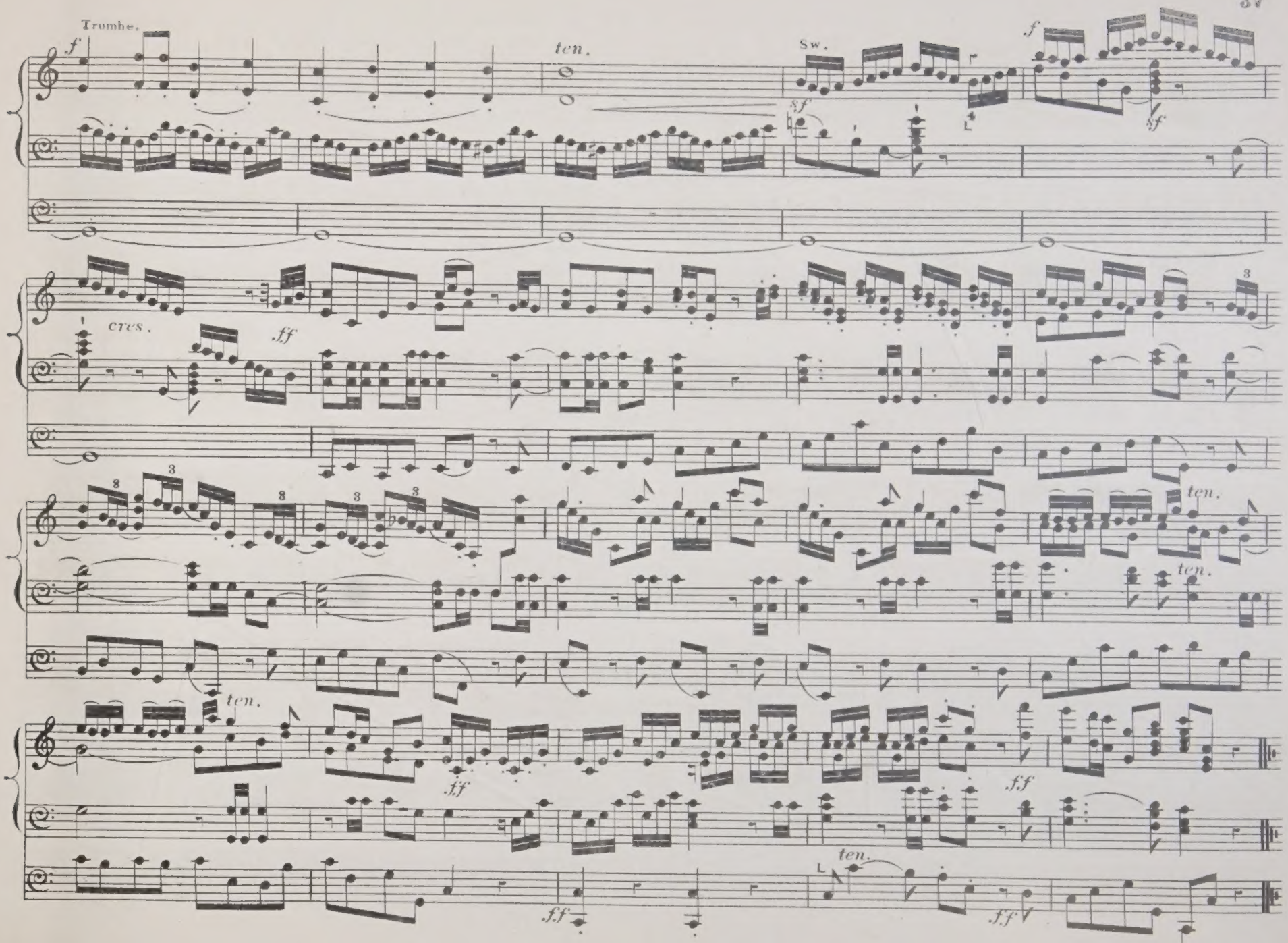


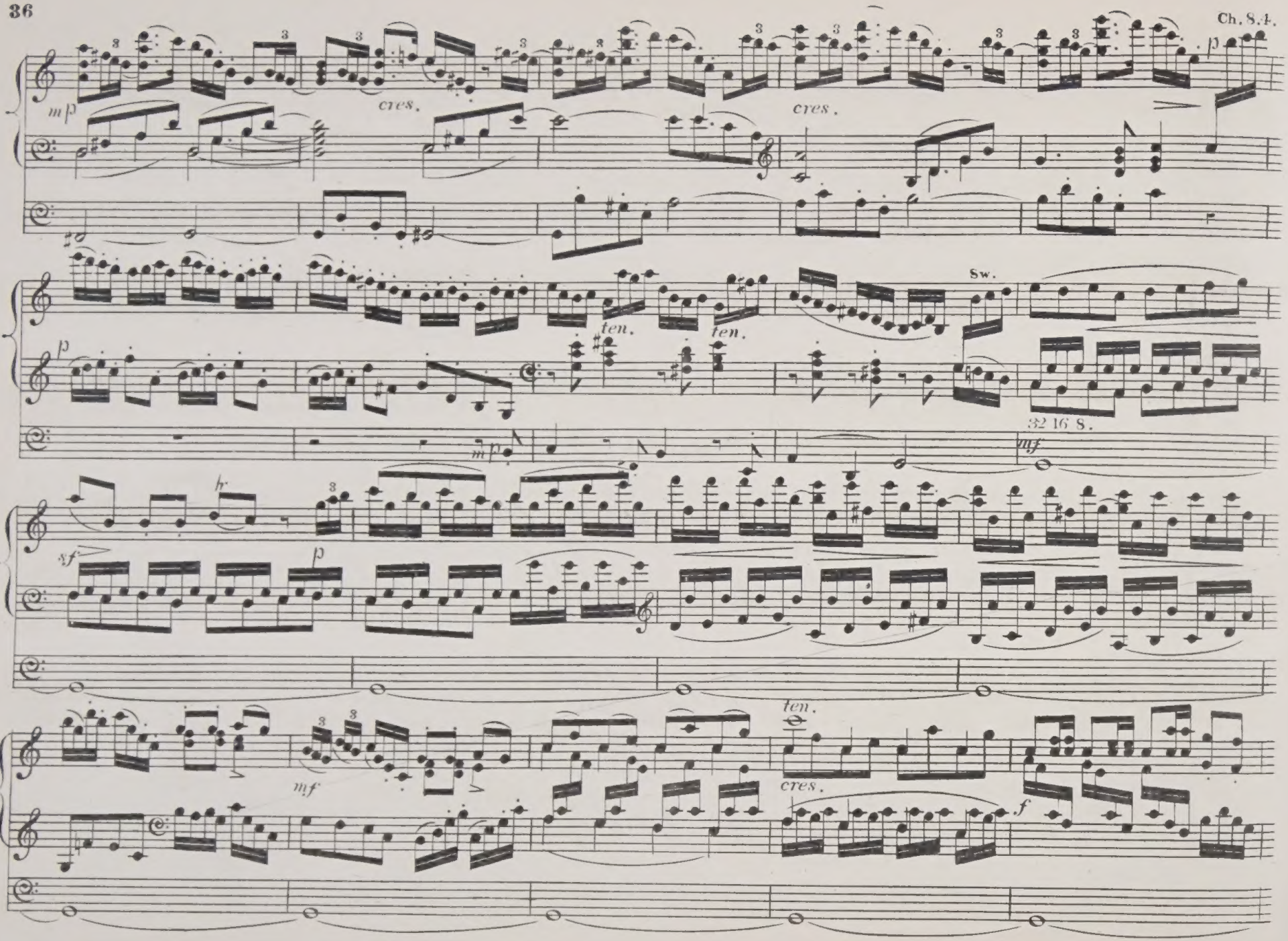

Sw.
mf
f
p
cres.
p
mf
p
cres.
sf
p

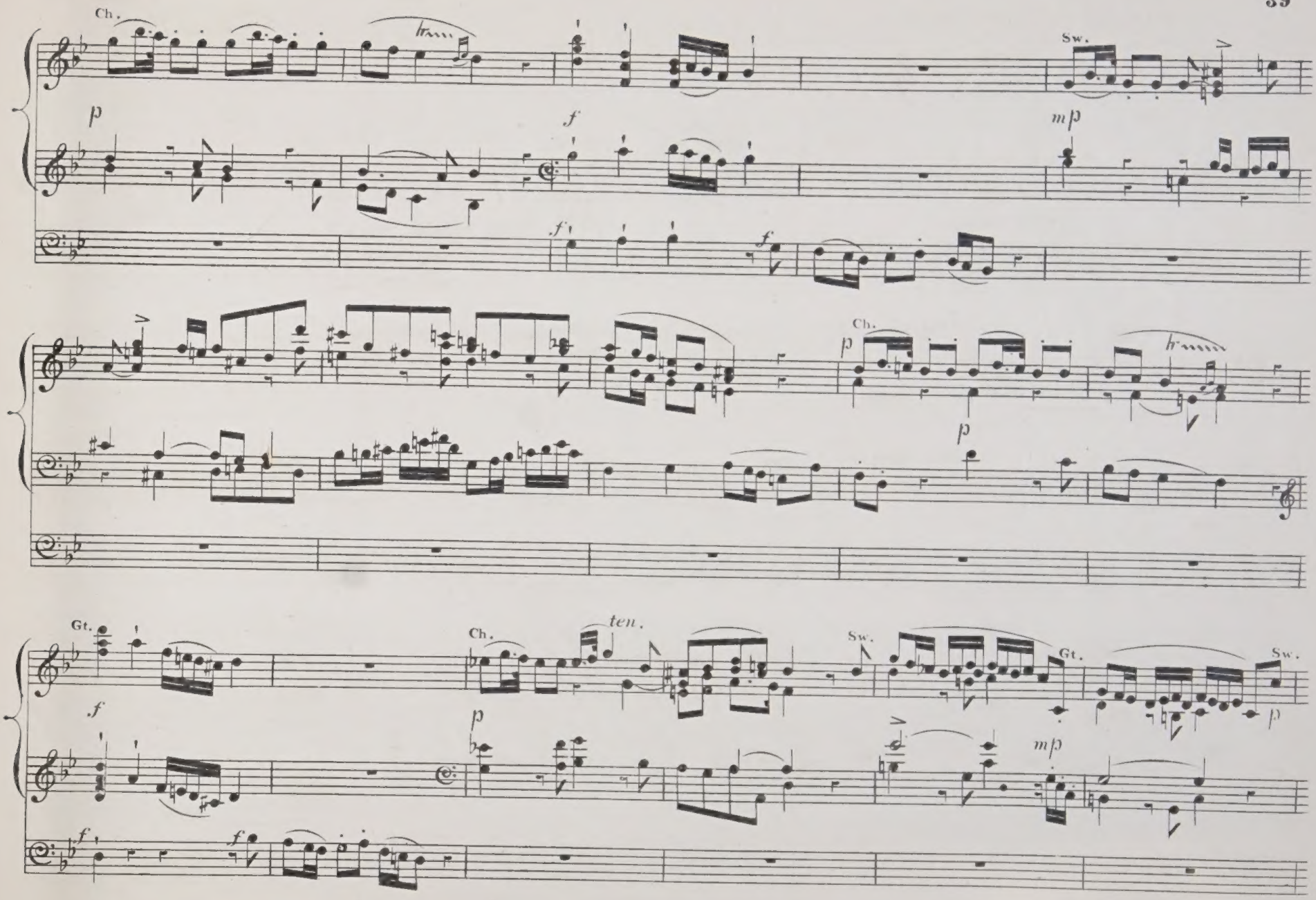

ALLEGRO.
Gt.
ff (without Mixture_work.)
R. L.
ten.
ten.
ten.
ff
ff
ten.


Sw.
mf
ten.
ten.
p
Ob.
p
3
3
dim.
Sw.
p
Clar.
Cor.
p
mp


mf
p
mf
ten.
p
ten.
mf
cres.
Gt.
f
sf
sf
ff
ff
R. L.

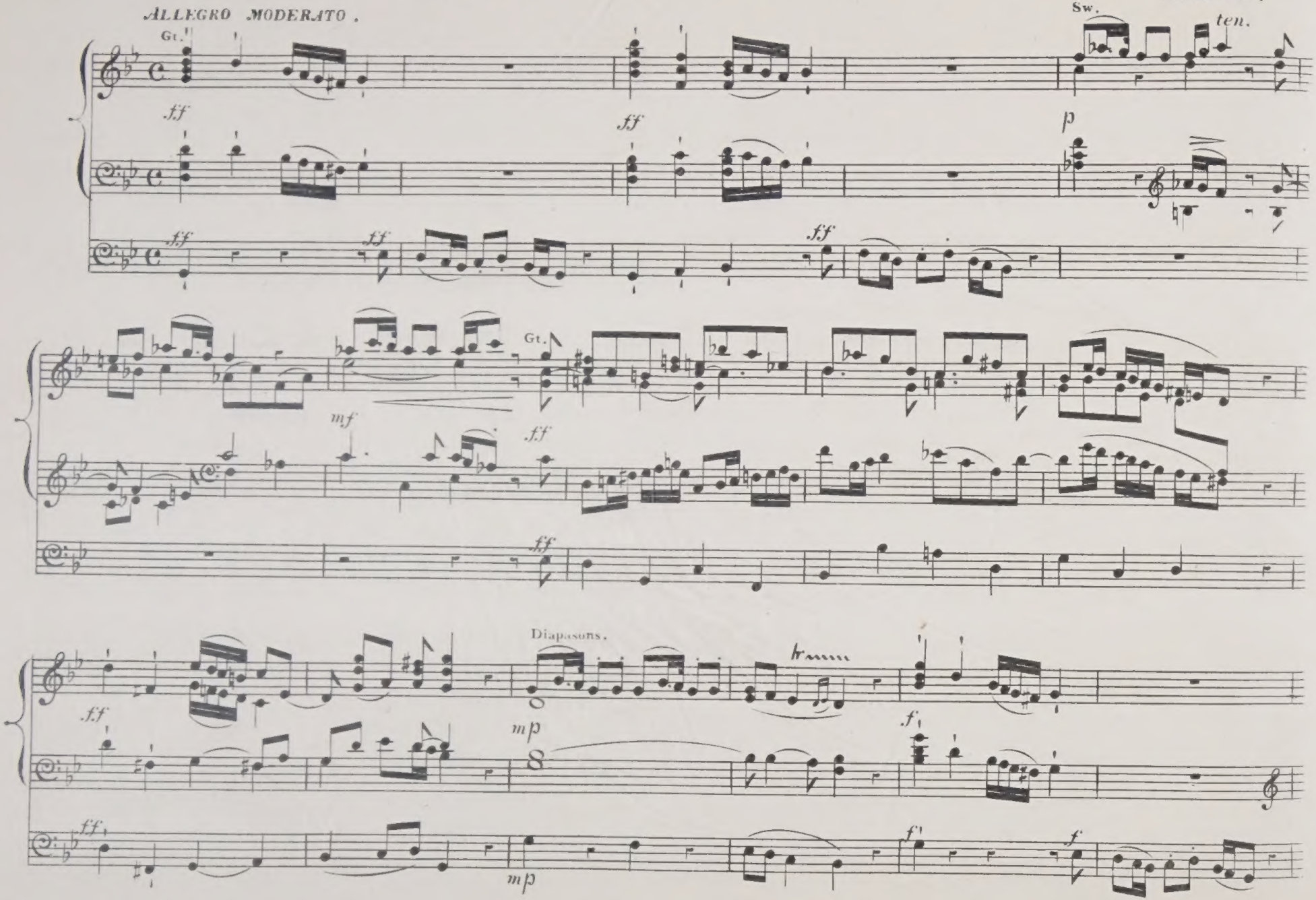

Trombe.
f
ten.
Sw.
sf
f
sf
cres.
ff
ten.
ten.
ten.
ff
ff
ten.
ff
ff

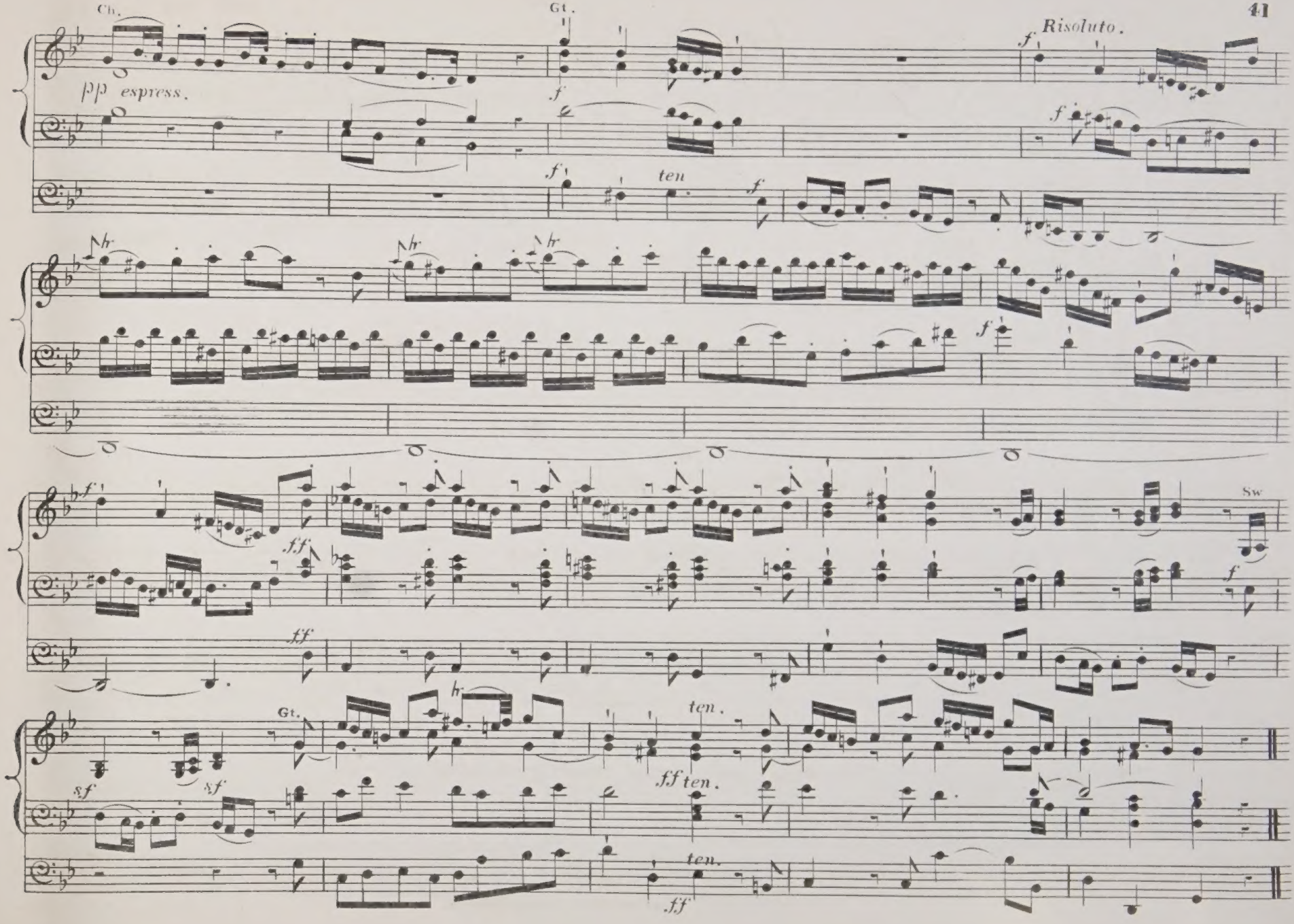

Ch. 8.4.
mp
cres.
cres.
p
Sw.
ten.
ten.
p
mp
32 16 8.
mf
sf
hr
p
ten.
mf
cres.
f

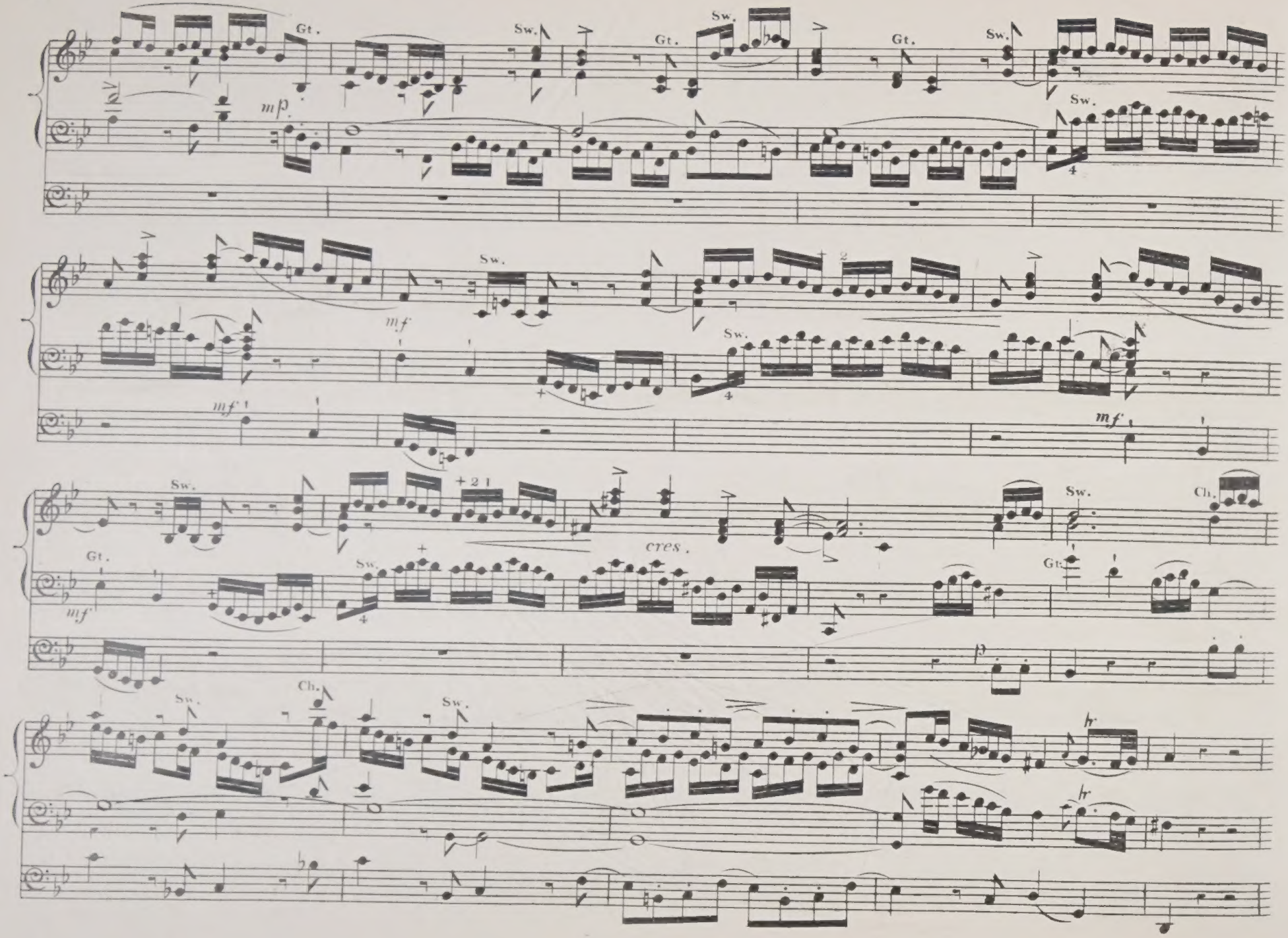

Ch.
Sw.
Ch.
Gt.
Ch.
ten.
Sw.
Gt.
Sw.

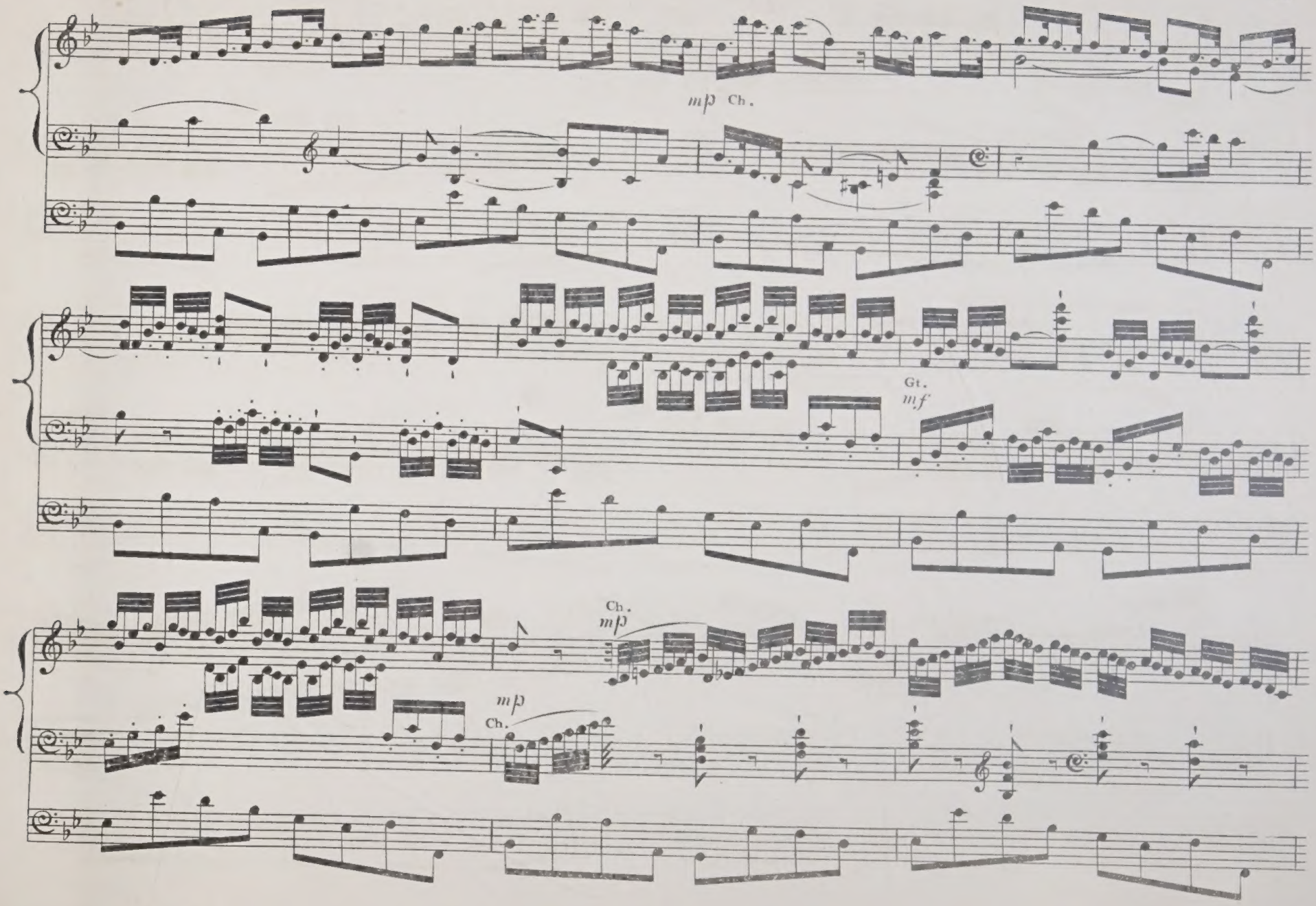
ORGAN CONCERTO IN G MINOR.

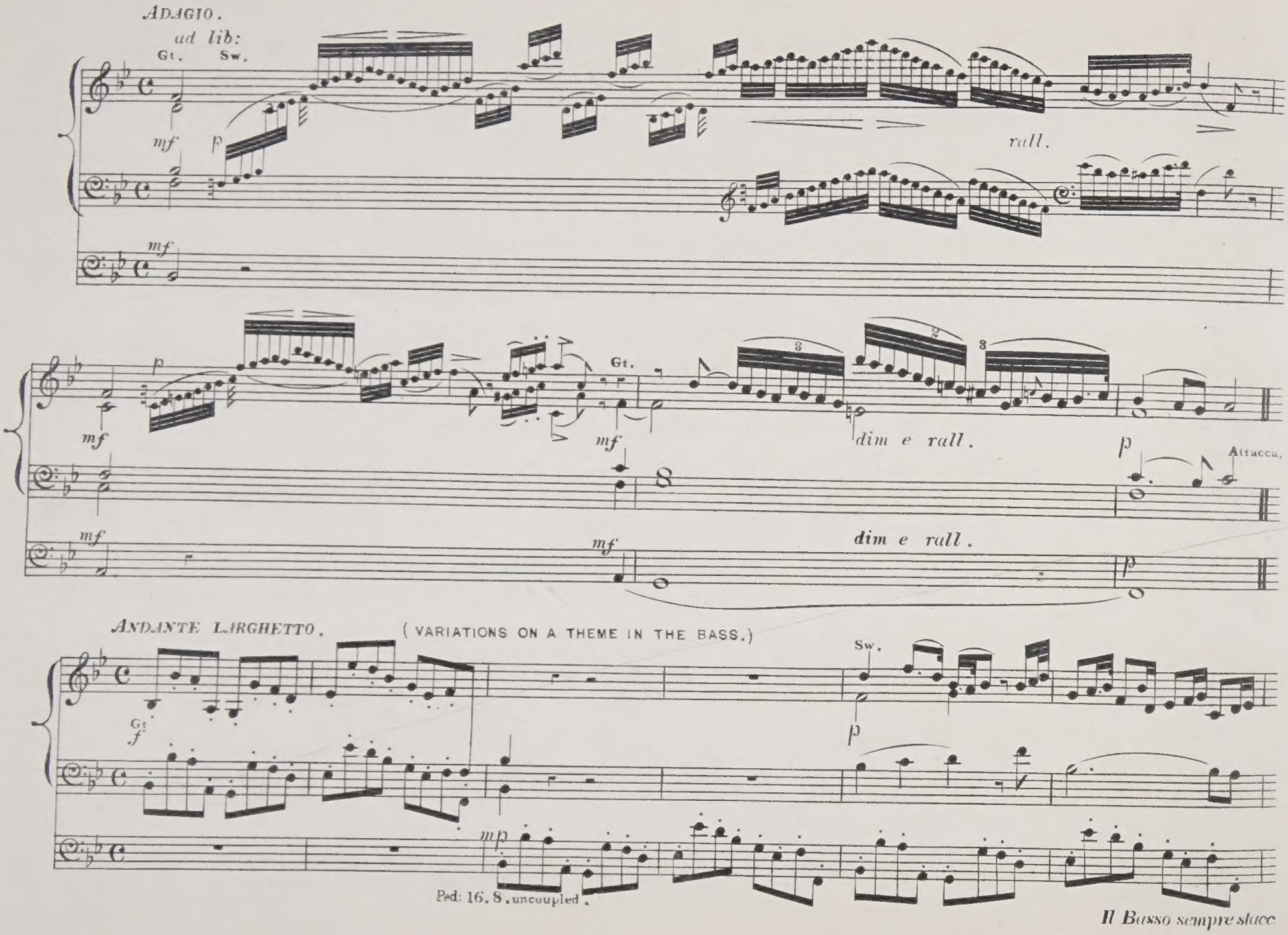
HANDEL.

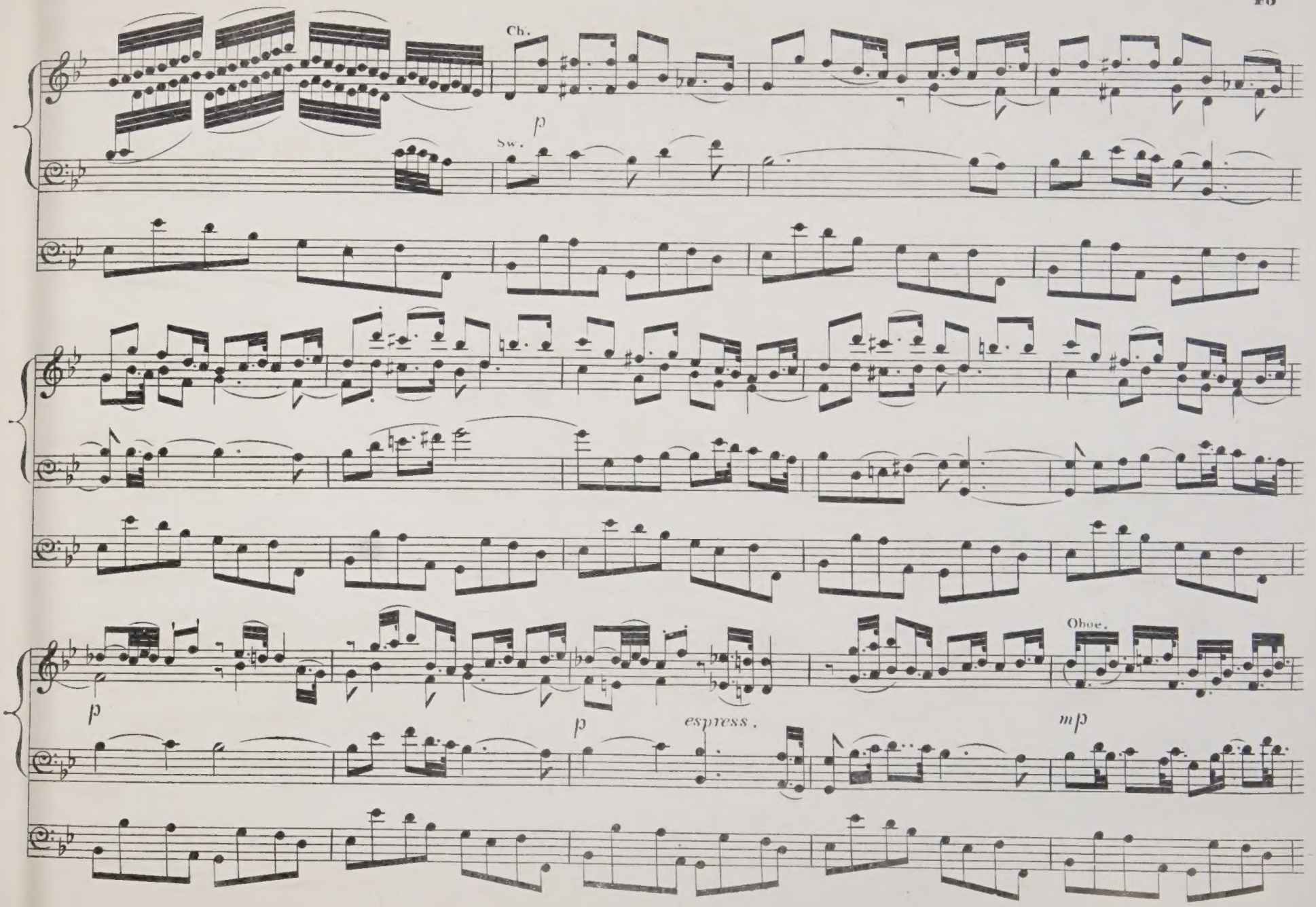


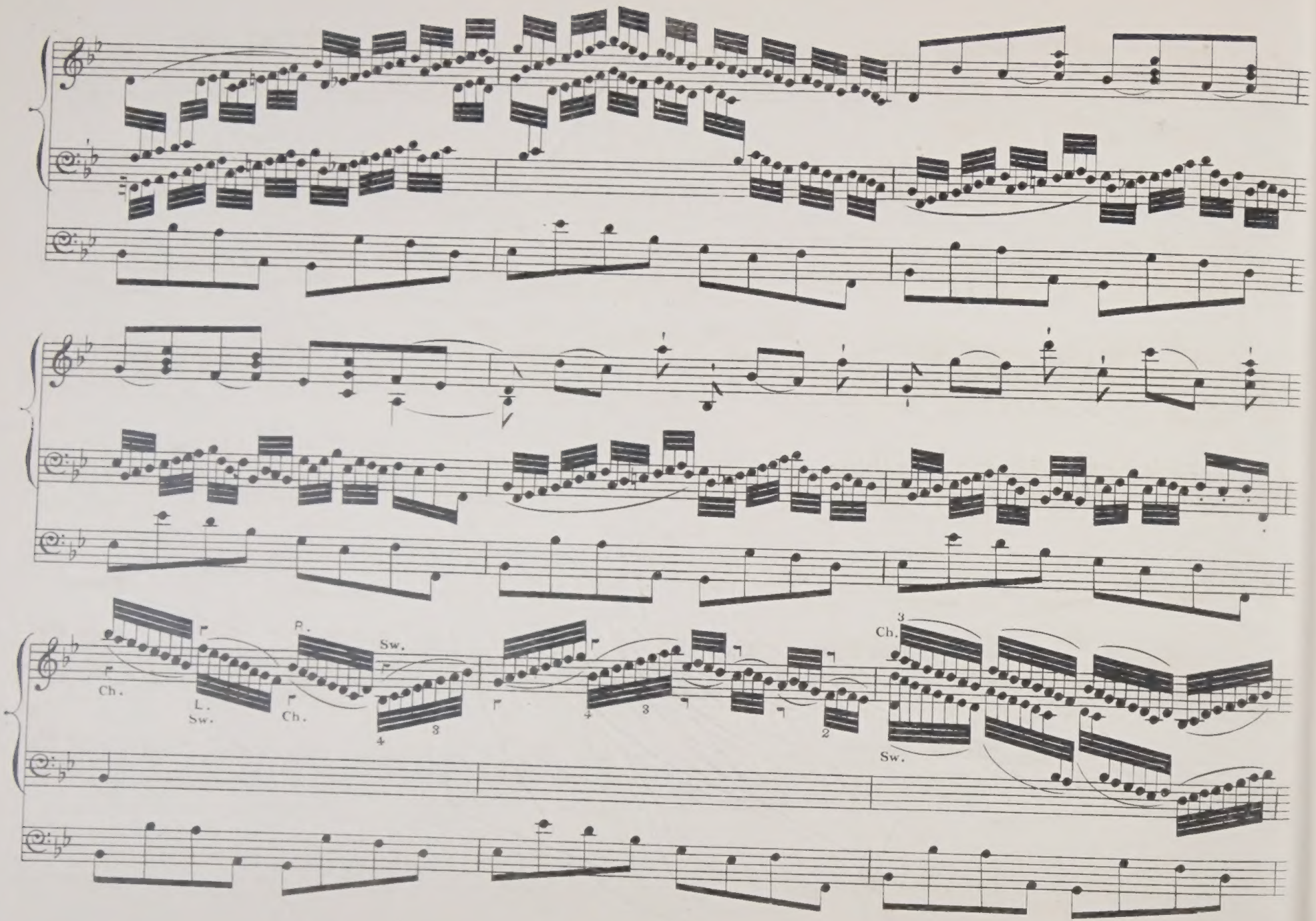

Ch.
Gt.
Risoluto.
pp espress.
f
ten
hr
ff
Sw
sf
ff ten.

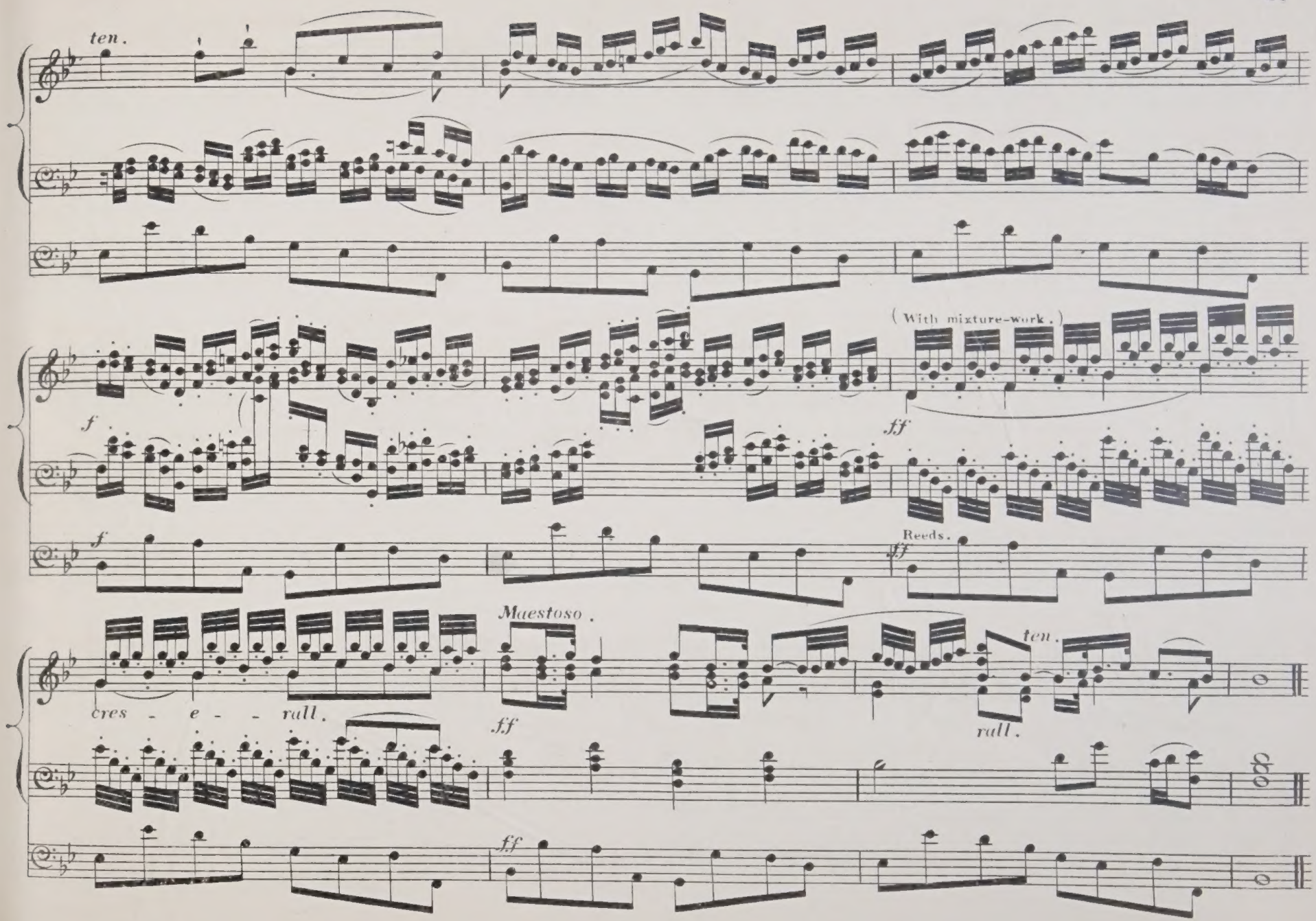

Gt.
Sw.
mp
Gt.
Sw.
Gt.
Sw.
Sw.
mf
Sw.
mf
mf
Sw.
Ch.
Gt.
mf
Sw.
cres.
Gt.
Sw.
Ch.
Sw.
hr
hr

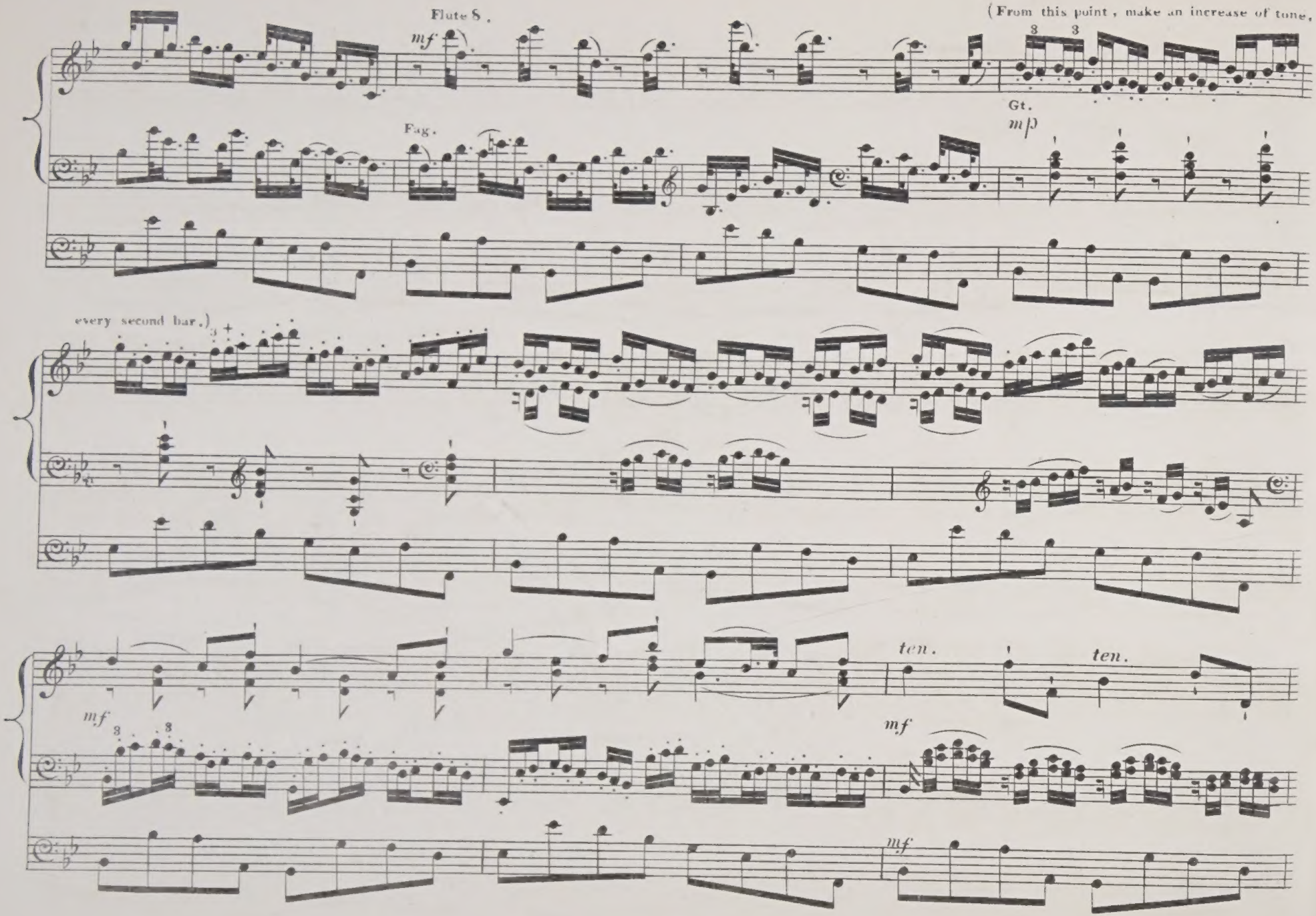

mp Ch.
Gt.
mf
Ch.
mp
mp
Ch.

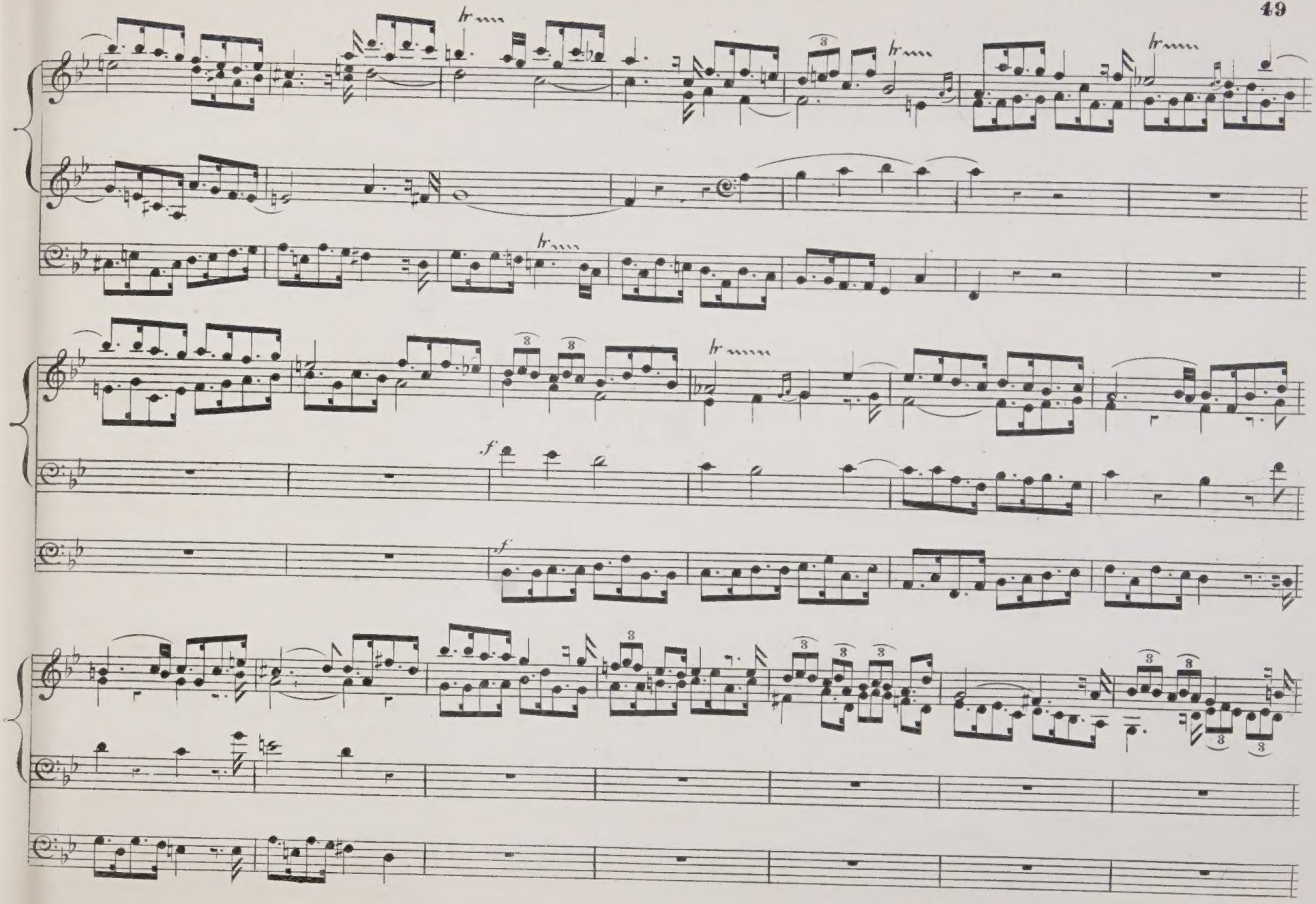

ADAGIO.
ad lib:
Gt.
Sw.
mf
p
rall.
mf
p
Gt.
mf
dim e rall.
Attacca.
mf
mf
dim e rall.
ANDANTE LARGHETTO.
(VARIATIONS ON A THEME IN THE BASS.)
Sw.
Gt
f
p
mp
Ped: 16. 8. uncoupled.
Il Basso sempre stacc


Ch.
p
Sw.
p
espress.
Oboe.
mp


Ch.
L.
Sw.
P.
Ch.
Sw.
Ch.
Sw.


ten.
(With mixture-work.)
f
ff
f
Reeds.
ff
Maestoso.
ten.
cres - e - - rall.
ff
rall.
ff


Flute 8.
mf
(From this point, make an increase of tone,
Gt.
mp
Fag.
every second bar.)
ten.
ten.
mf
mf
mf


hr
hr
hr
hr
f
f

FUGA.

Adagio.

Gt

Sw

mf

pp

mf

Attacca
la Fuga.

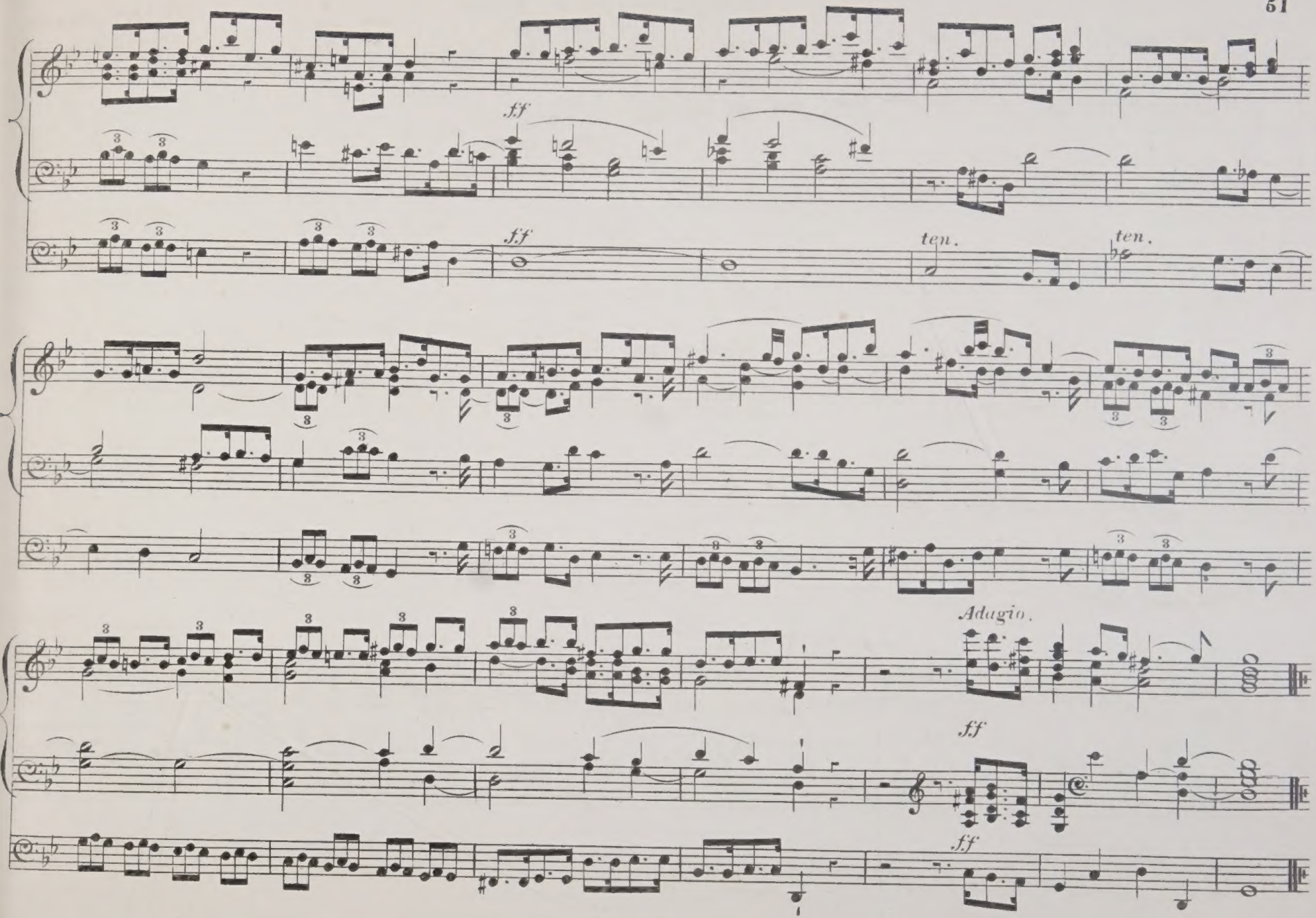
Allegro risoluto.

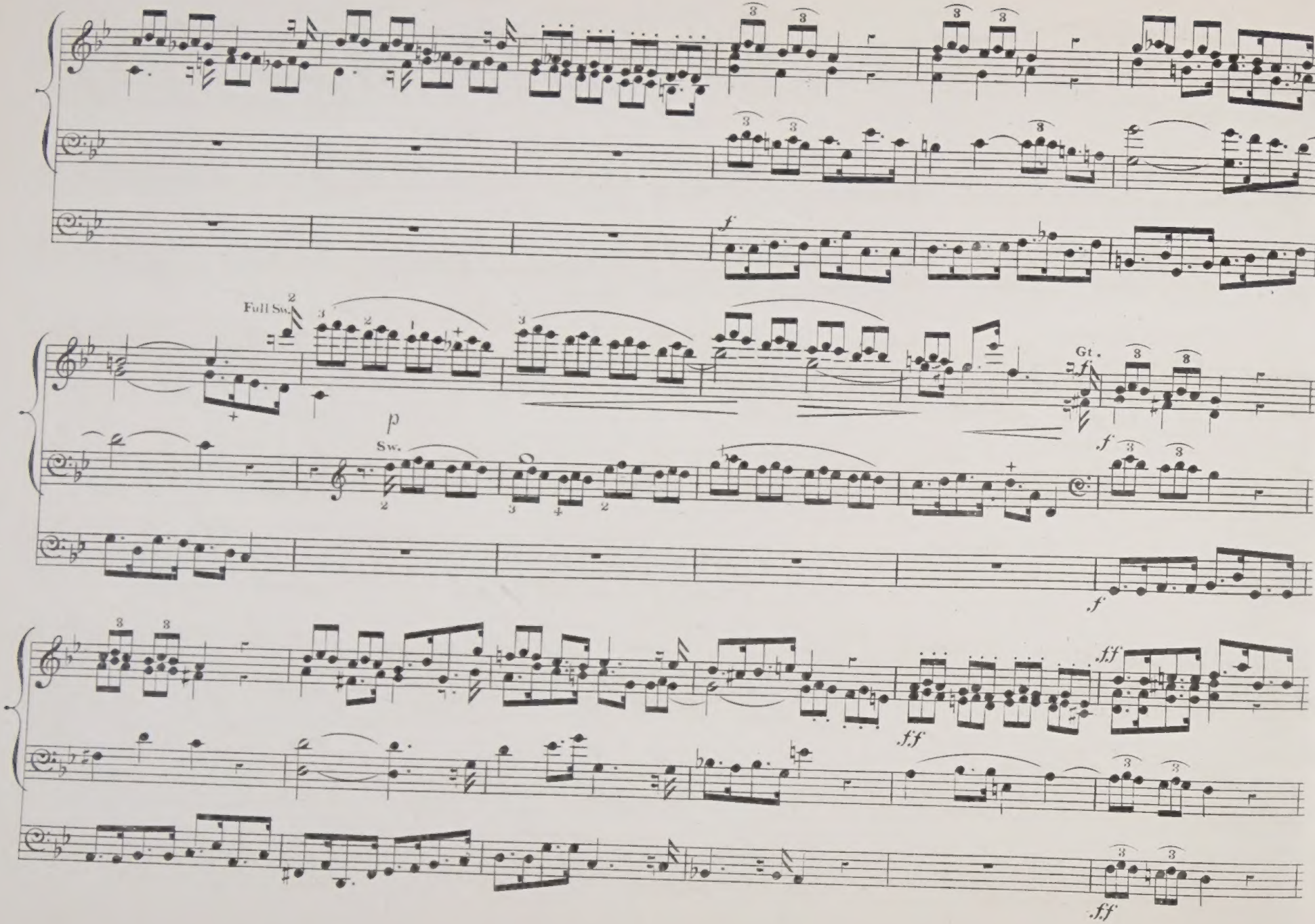
f Gt.

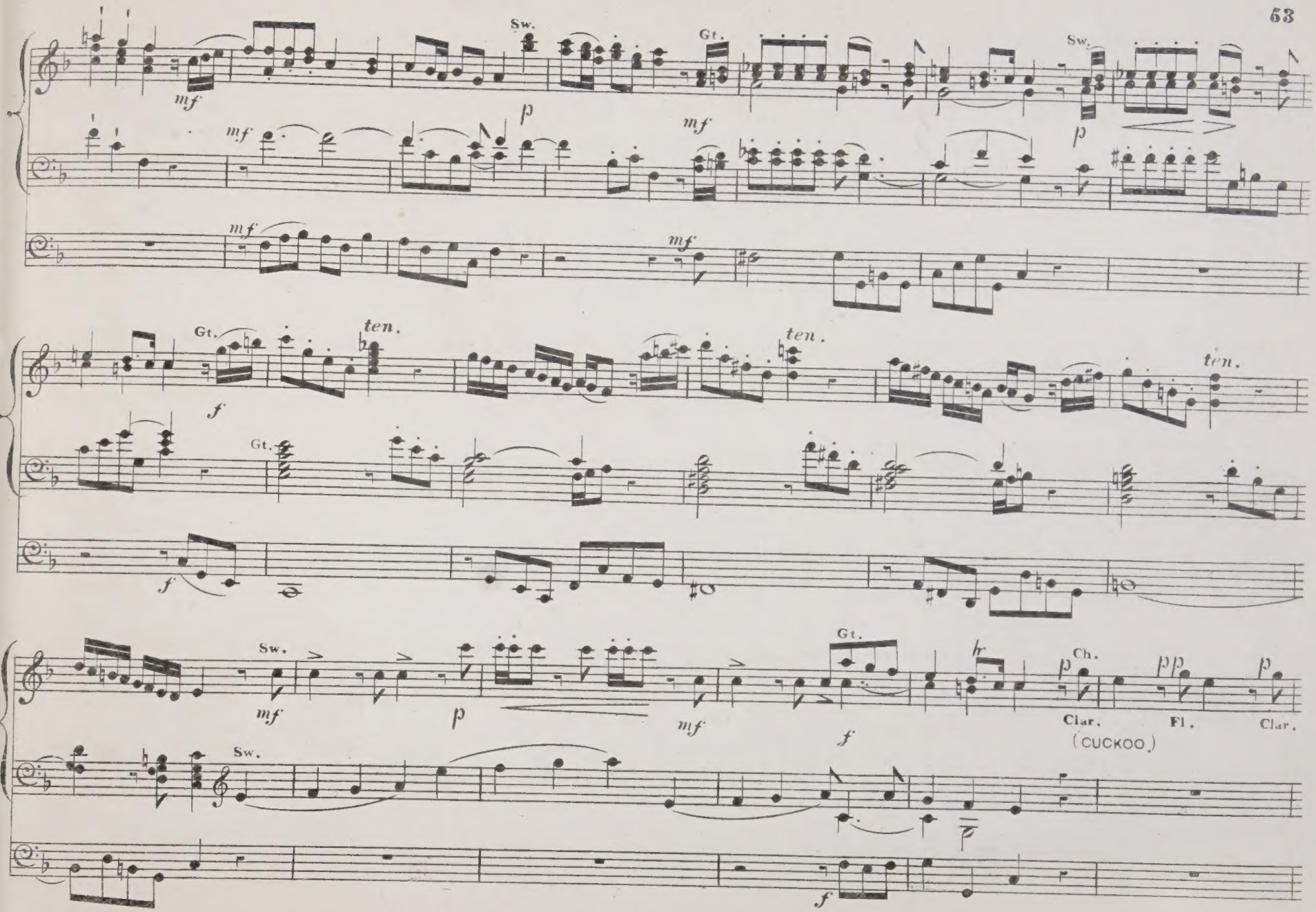
f

f

f


f.f
f.f
ten.
ten.
Adagio.
f.f
f.f


Full Sw.
p
Sw.
Gt.
f
ff


Sw.
Gt.
Sw.
mf
p
mf
p
mf
mf
mf
Gt.
ten.
ten.
ten.
f
Gt.
f
Sw.
Gt.
mf
p
mf
f
hr
Ch.
p
pp
p
Clar.
Fl.
Clar.
(CUCKOO.)
Sw.
f

ORGAN CONCERTO IN F MAJOR.

HANDEL.

ADAGIO.

Gt. Diapasons 16.8.

mf

32.16.8.

mf

Sw.

pp

ten. *ten.*

Attacca.

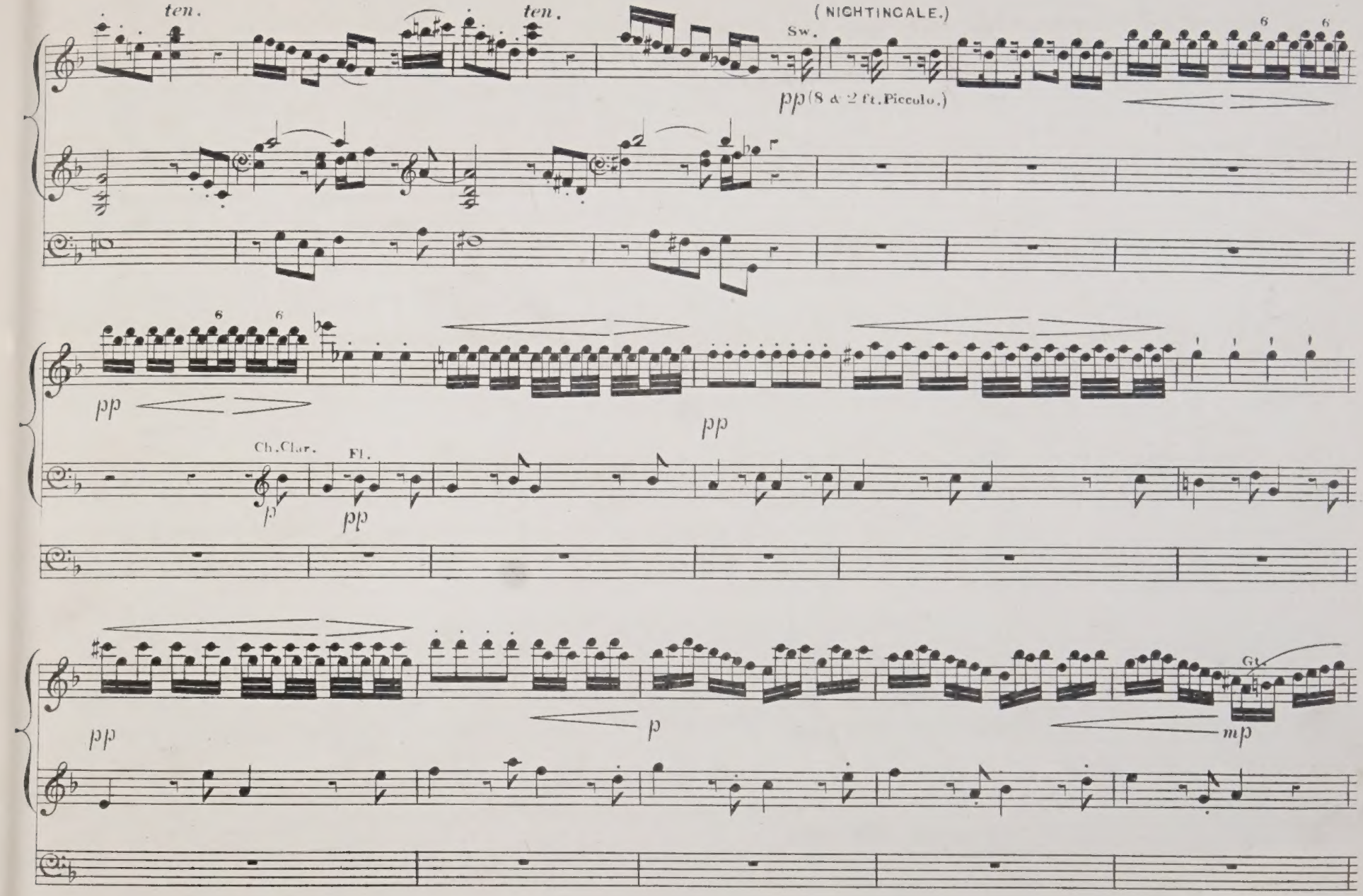
ALLEGRO.

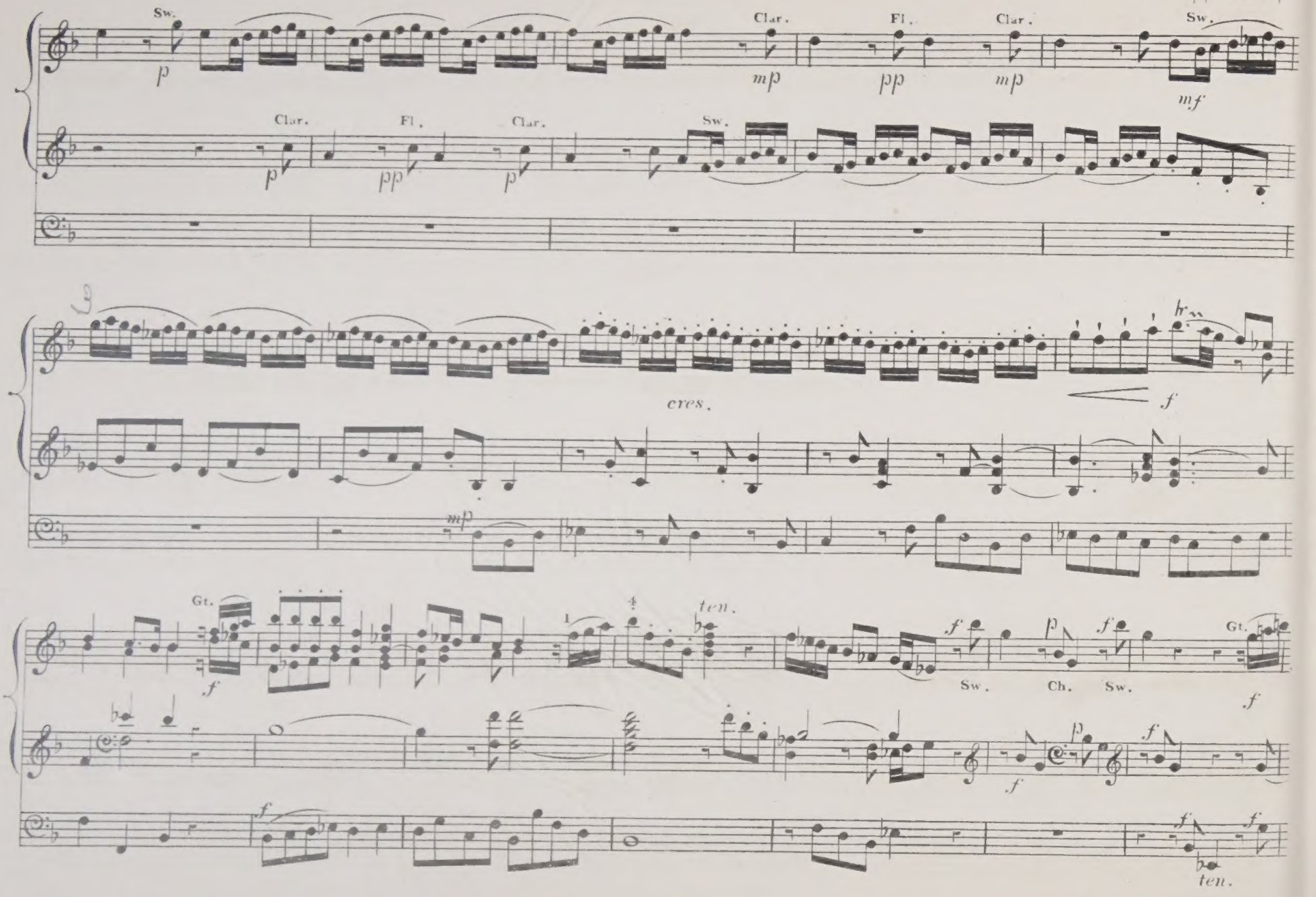
Gt.

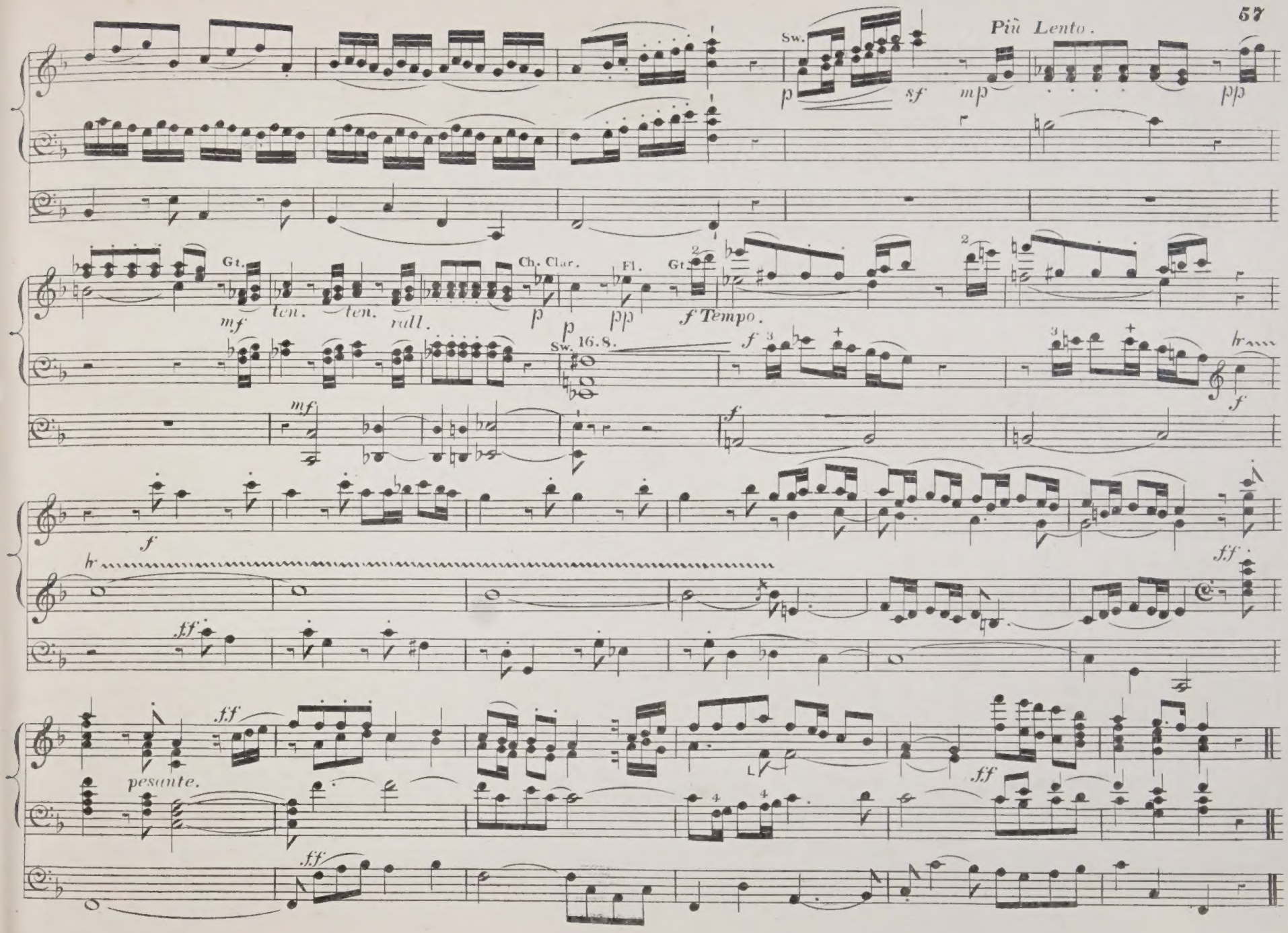
f *f* *f* *f*

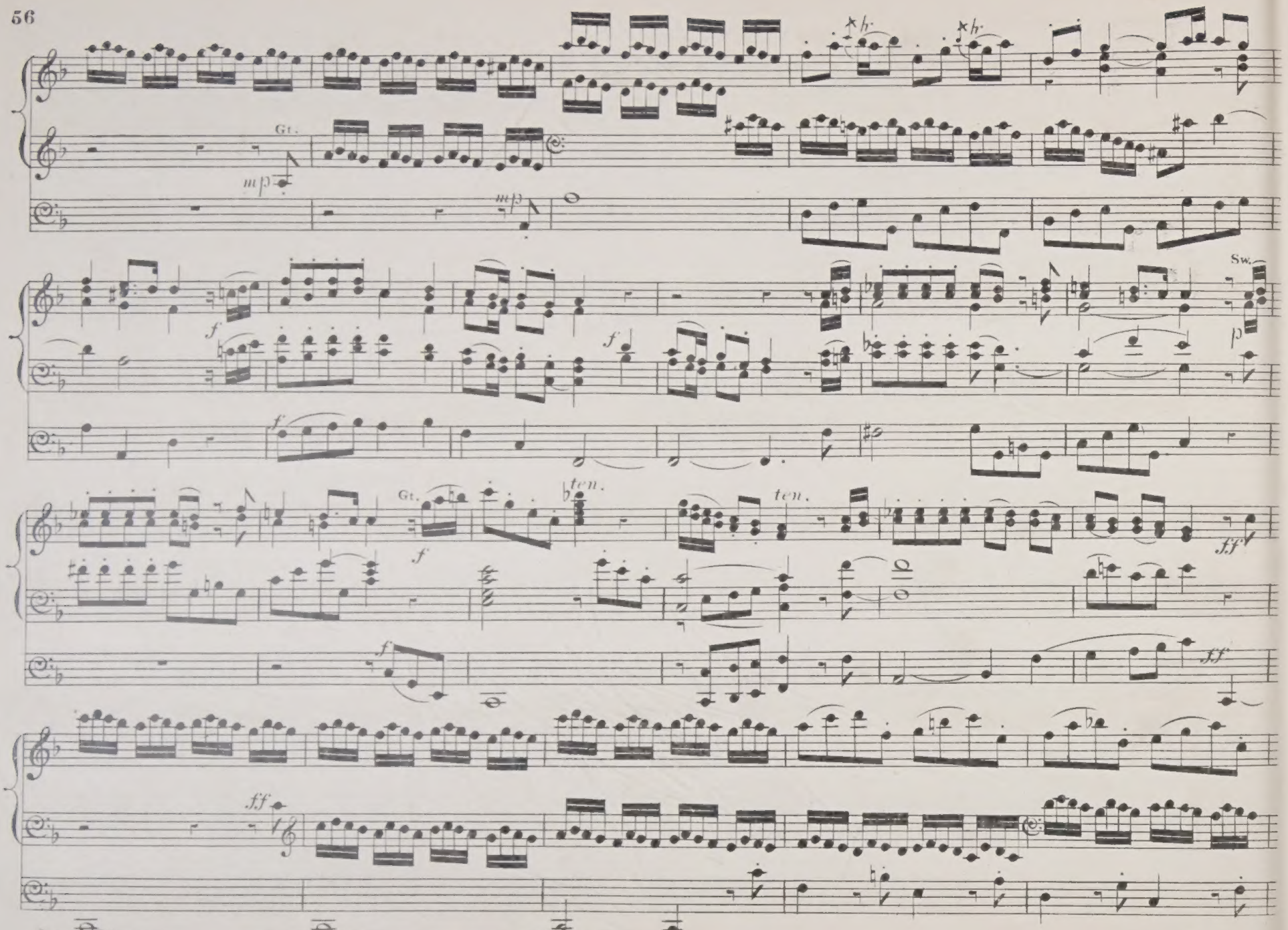
Sw.

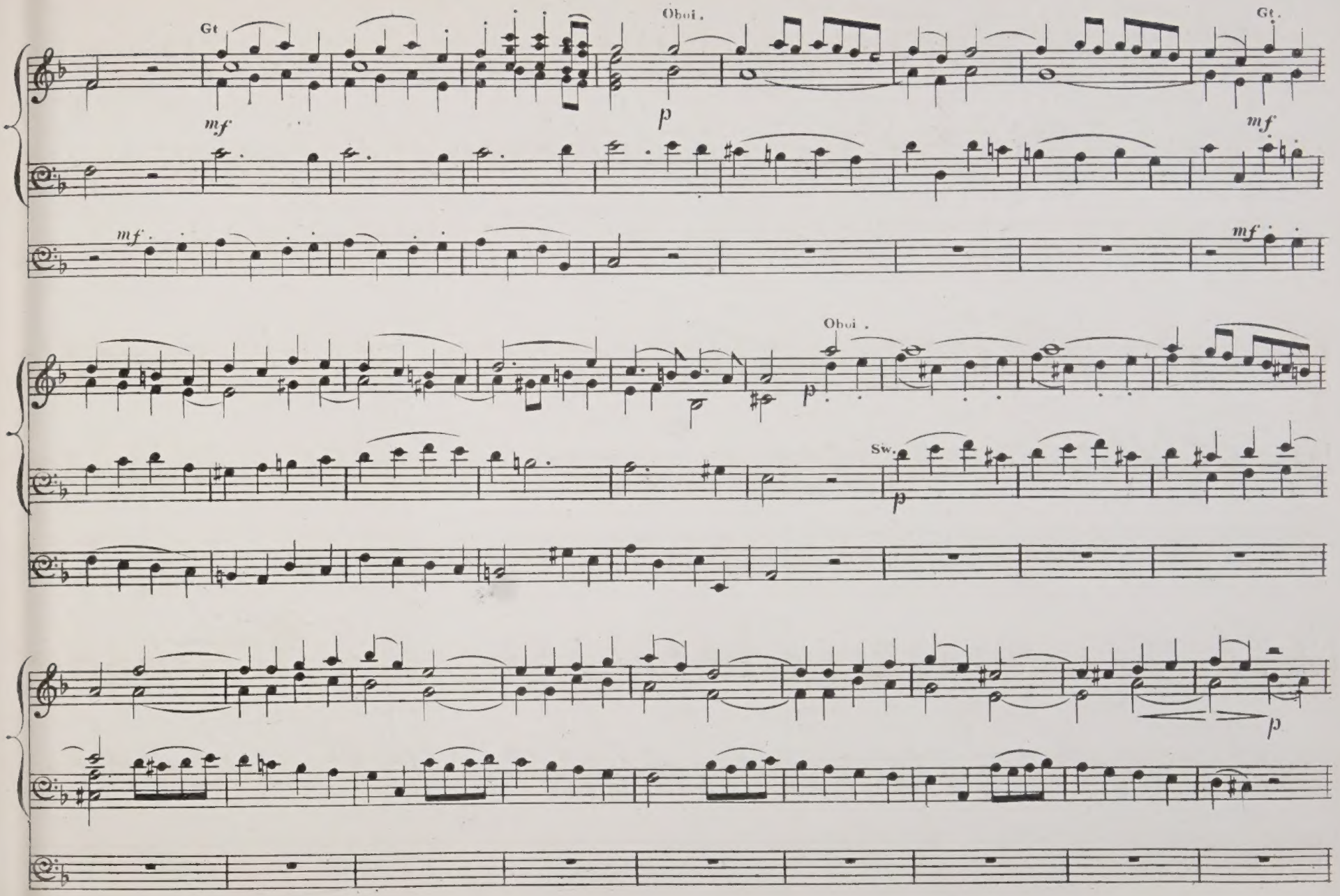
p

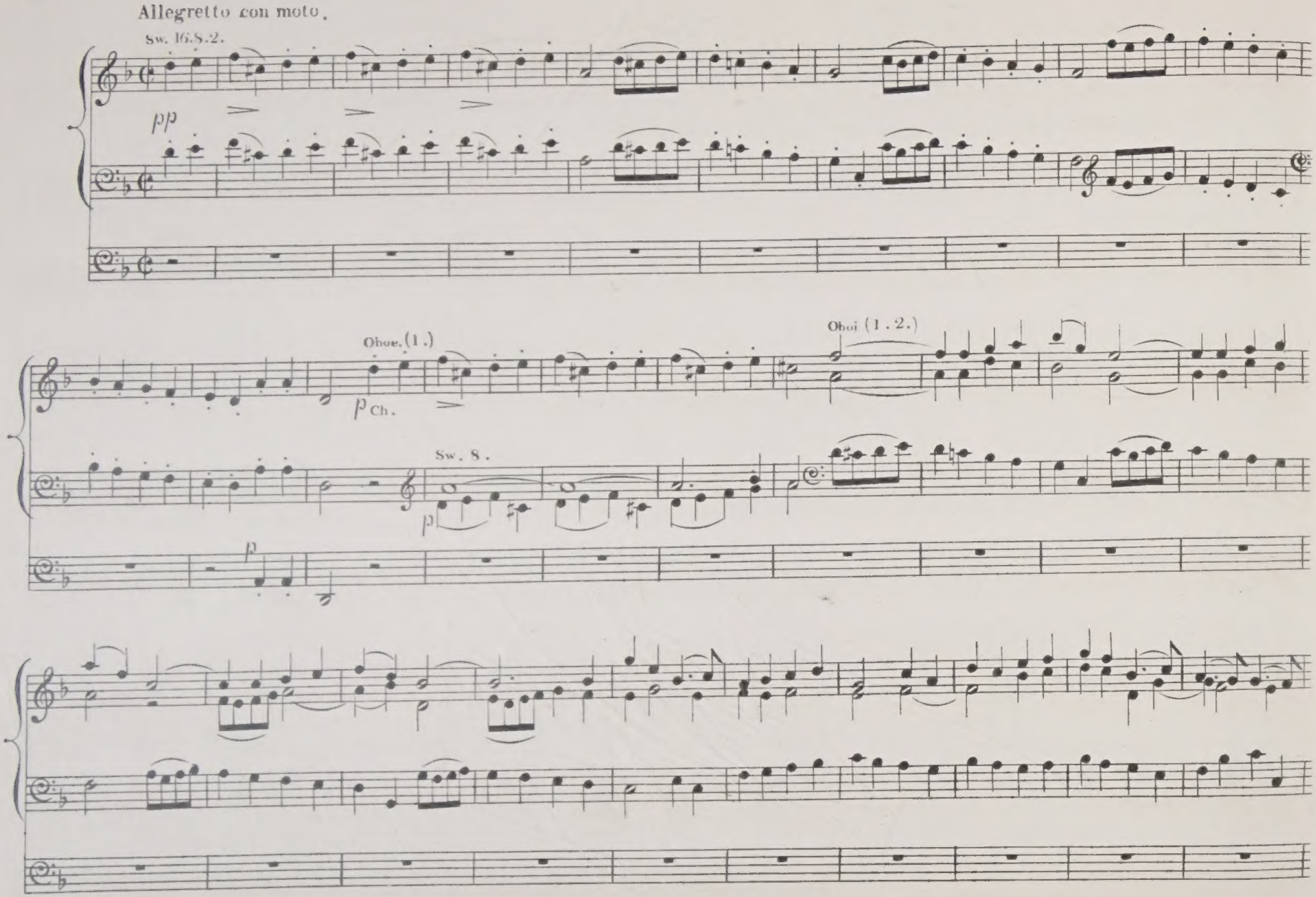

ten.
ten.
(NIGHTINGALE.)
Sw.
pp (8 & 2 ft. Piccolo.)
6
6
pp
6
6
pp
Ch. Clar.
Fl.
p
pp
pp
p
Gt.
mp

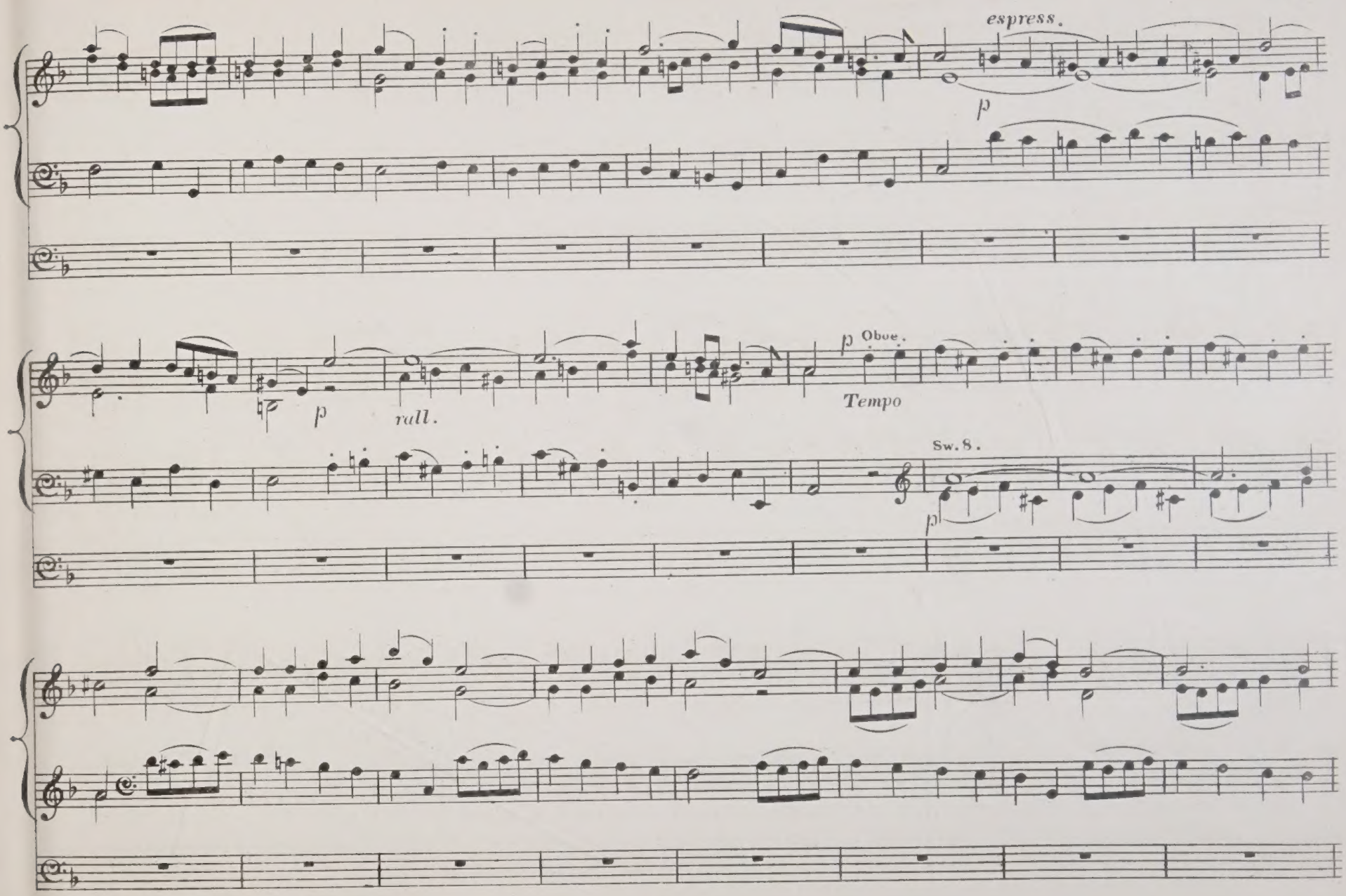

Sw.
Clar.
Fl.
Clar.
Sw.
cres.
Gt.
ten.
Sw.
Ch.
Sw.
Gt.
ten.

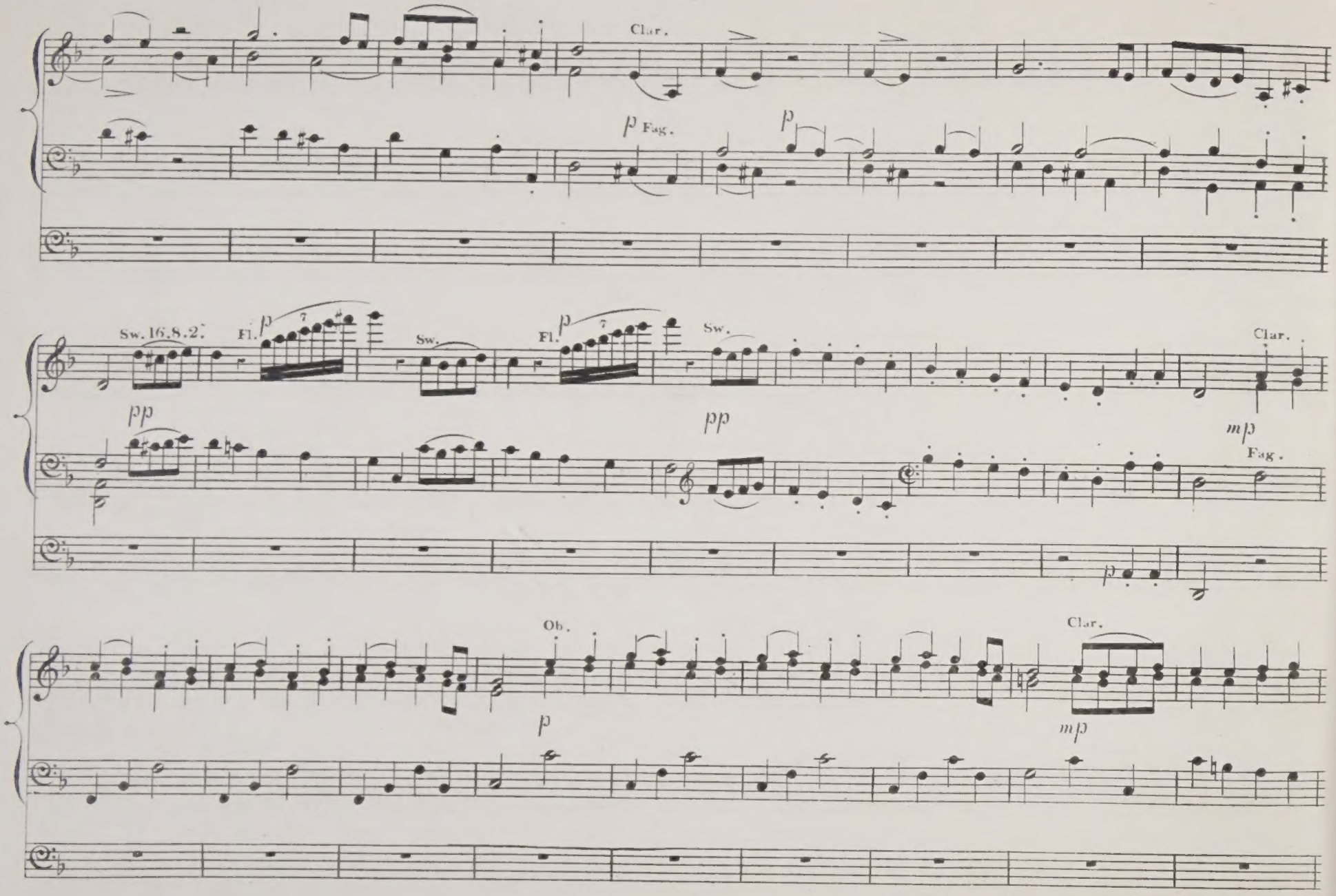

Più Lento.
Sw.
Gt.
Ch. Clar.
Fl.
Gt.
Tempo.
Sw. 16.8.
pesante.

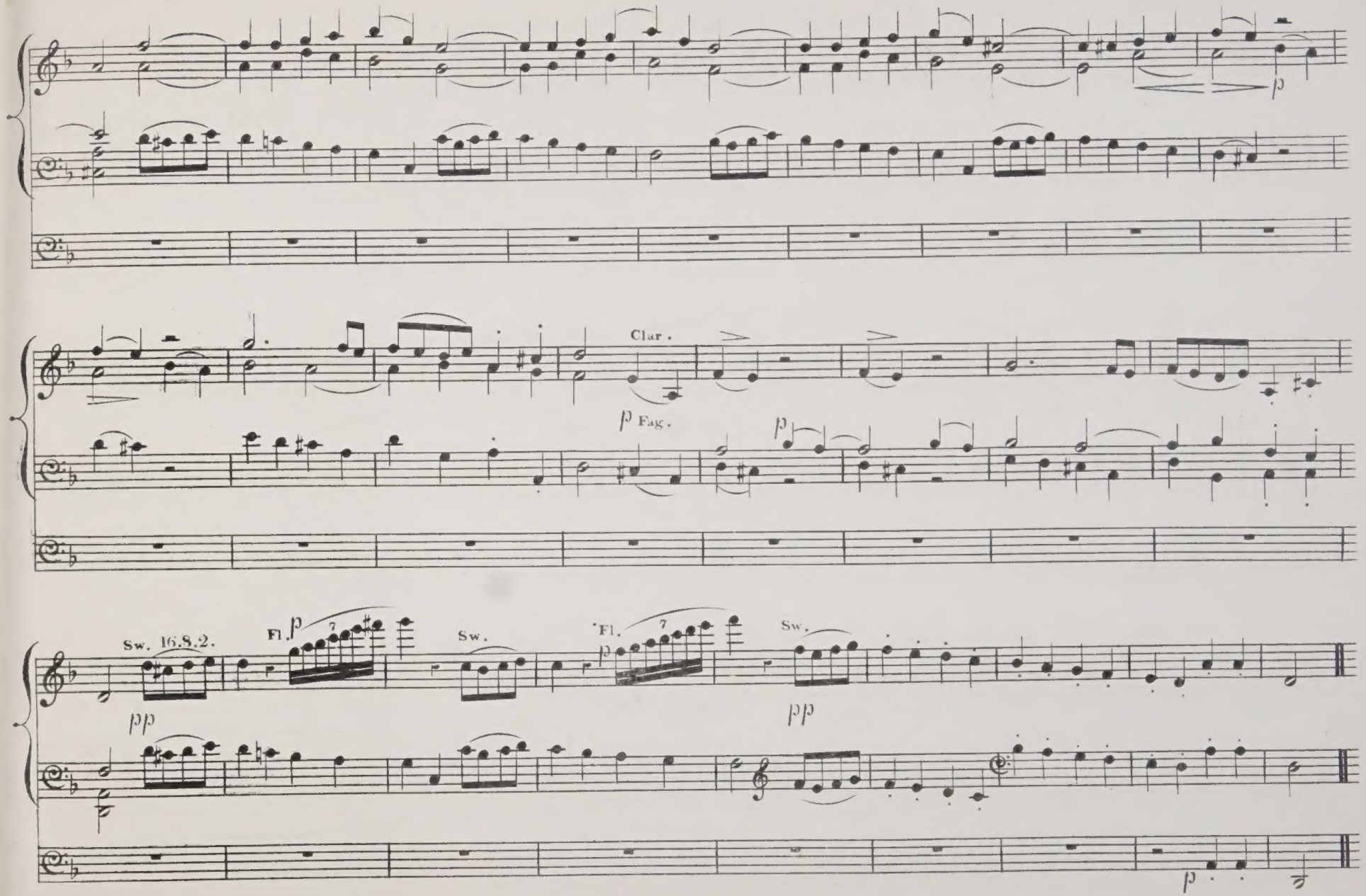

Gt.
mp
mp
f
f
f
Sw.
p
Gt.
f
ten.
ten.
ff
f
ff
ff

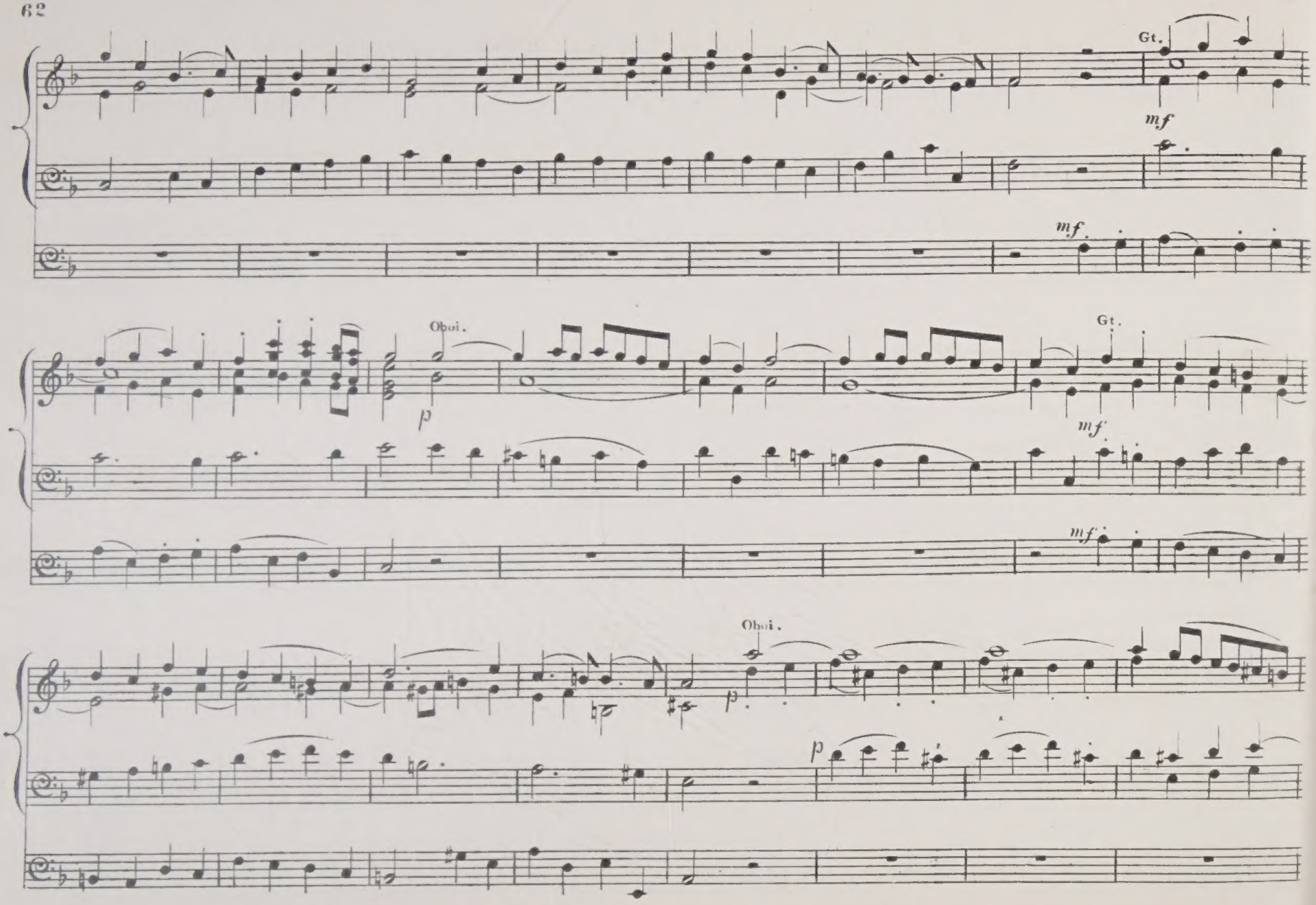

Gt
Oboi.
Gt.
mf
p
mf
mf
mf
Oboi.
p
Sw.
p
p

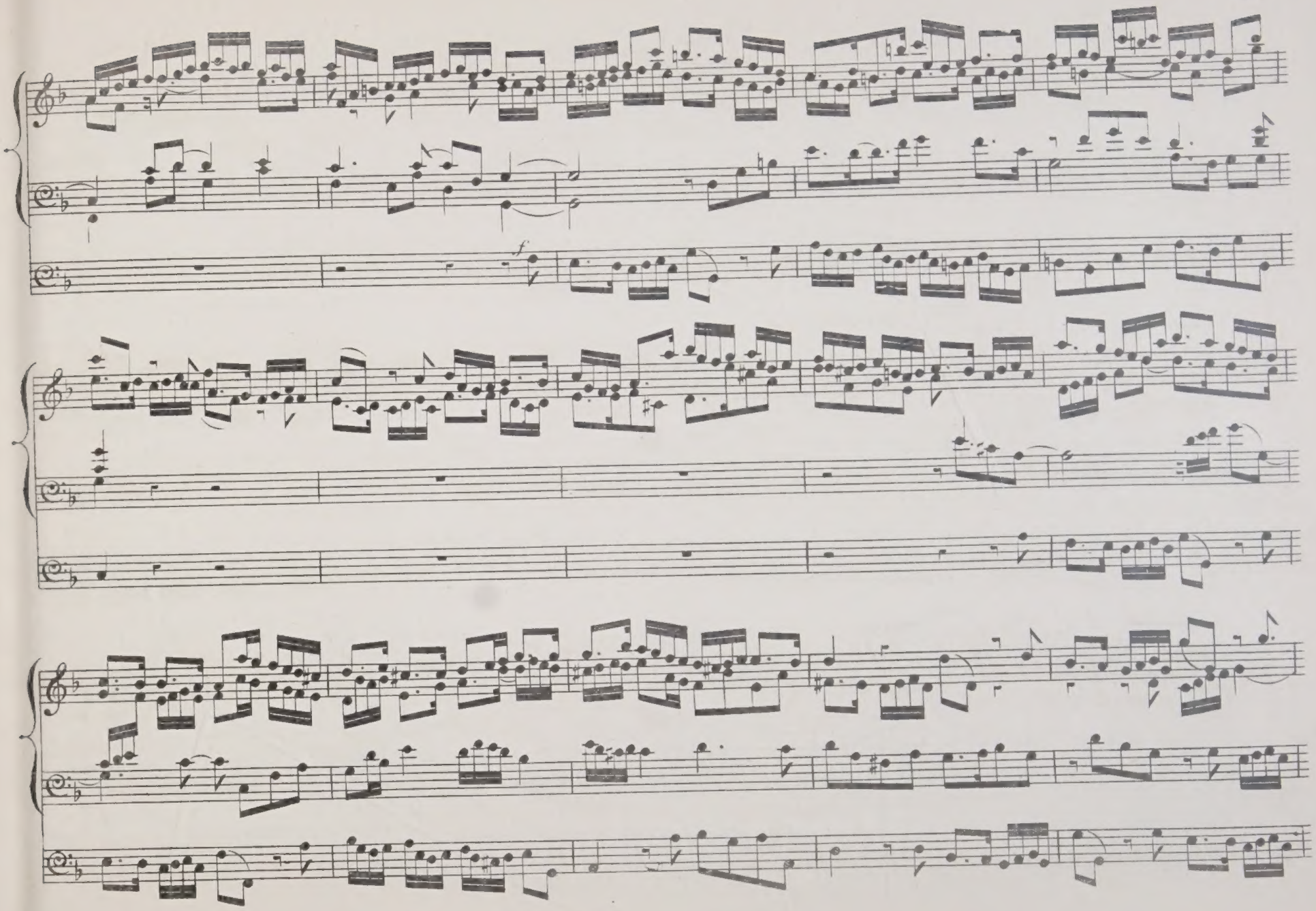

Allegretto con moto.
Sw. 16.8.2.
pp
Oboe. (1.)
p Ch.
Sw. 8.
p
Oboi (1. 2.)


espress.
p
p
rall.
p Oboe.
Tempo
Sw. 8.
p


Clar.
p Fag.
p
Sw. 16.8.2'
Fl.
p
Sw.
Fl.
p
Sw.
Clar.
pp
pp
mp
Fag.
Ob.
p
Clar.
mp


Clar.
p Fag.
p
Sw. 16.8.2.
pp
Fl.
p
Sw.
Fl.
p
Sw.
pp
p


Gt.
mf
mf.
Oboi.
p
Gt.
mf
mf.
Oboi.
p
p


f

FUGA.

Adagio.

Gt.

mf

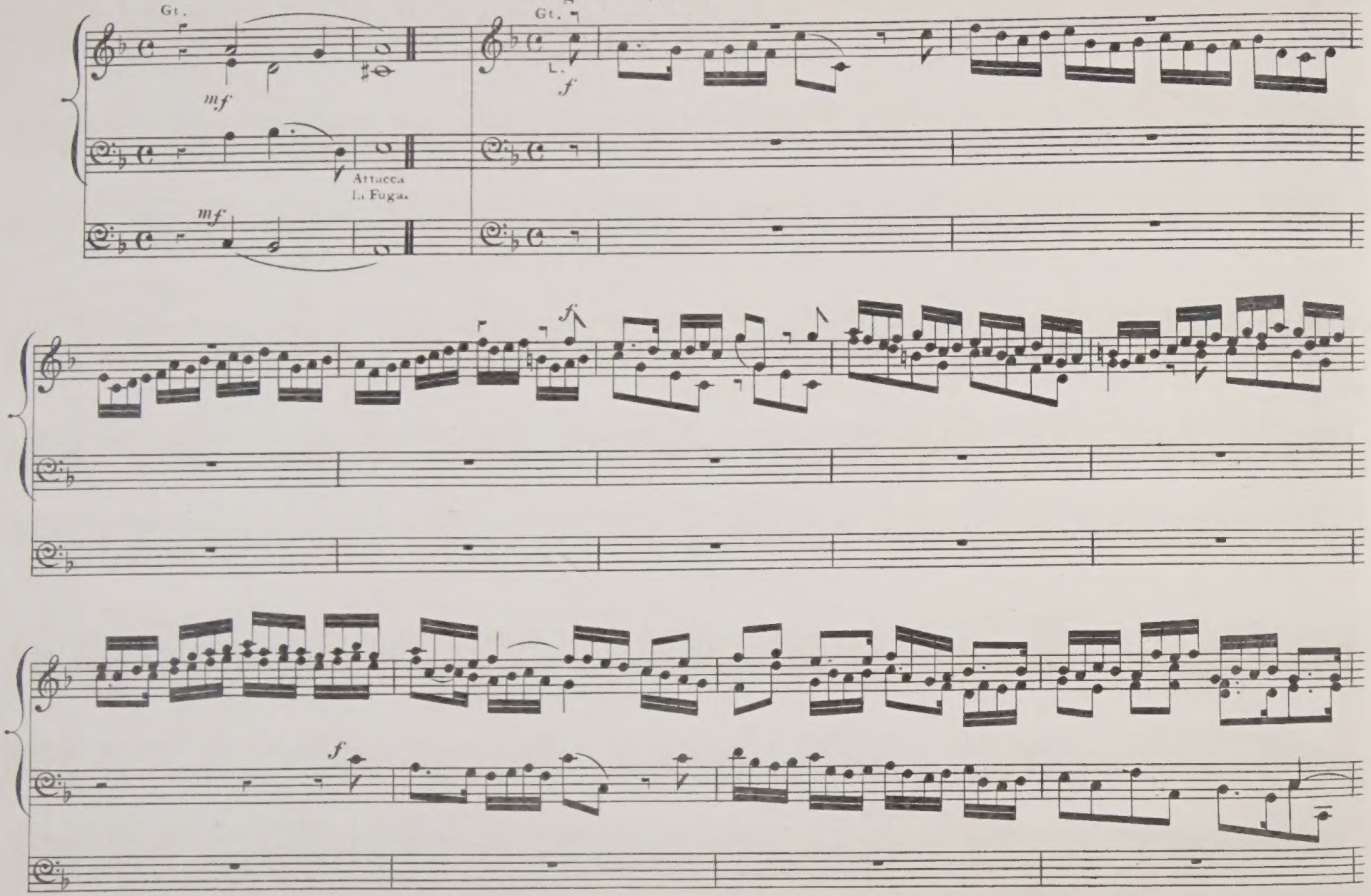
Attacca la Fuga.

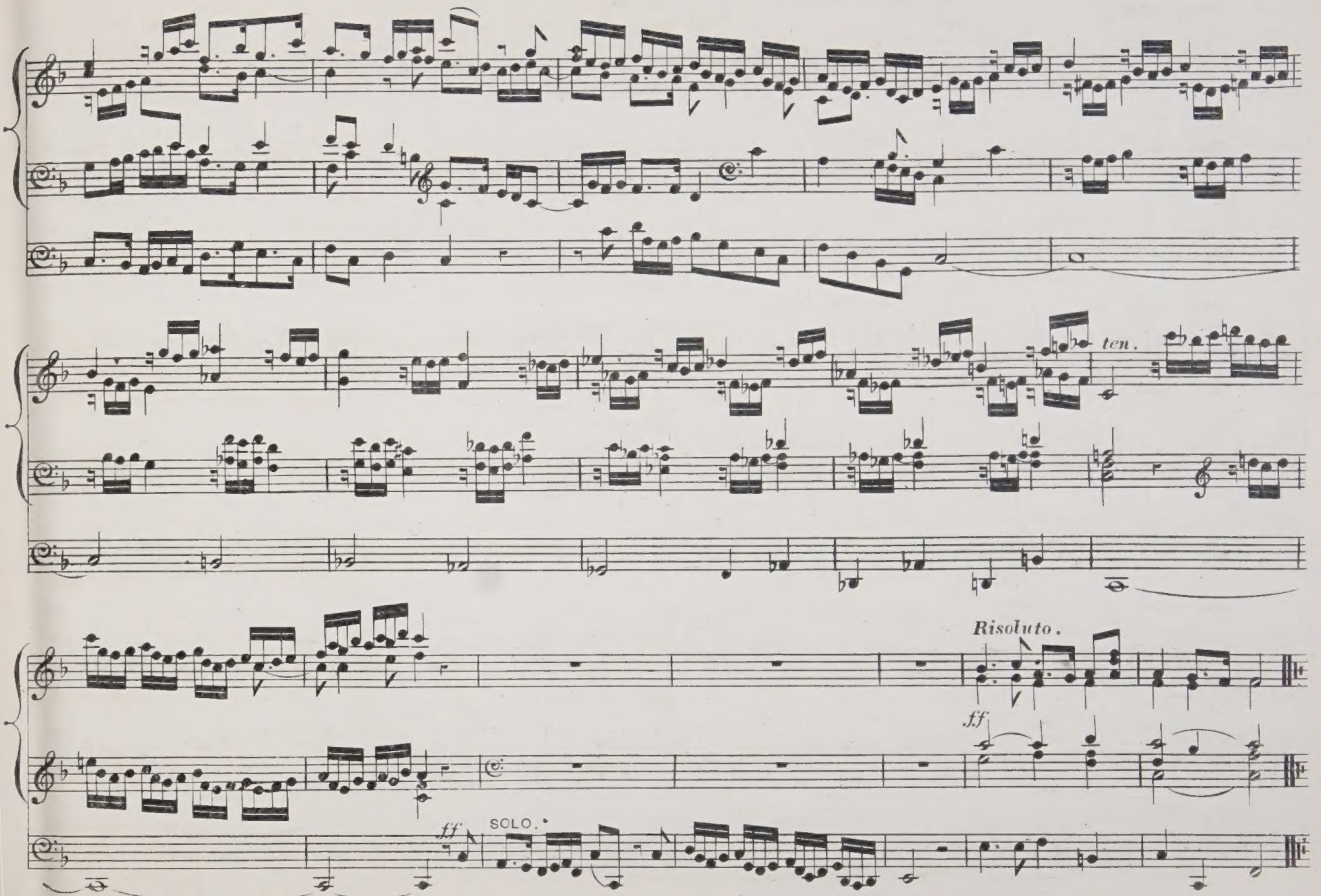
Allegro moderato.

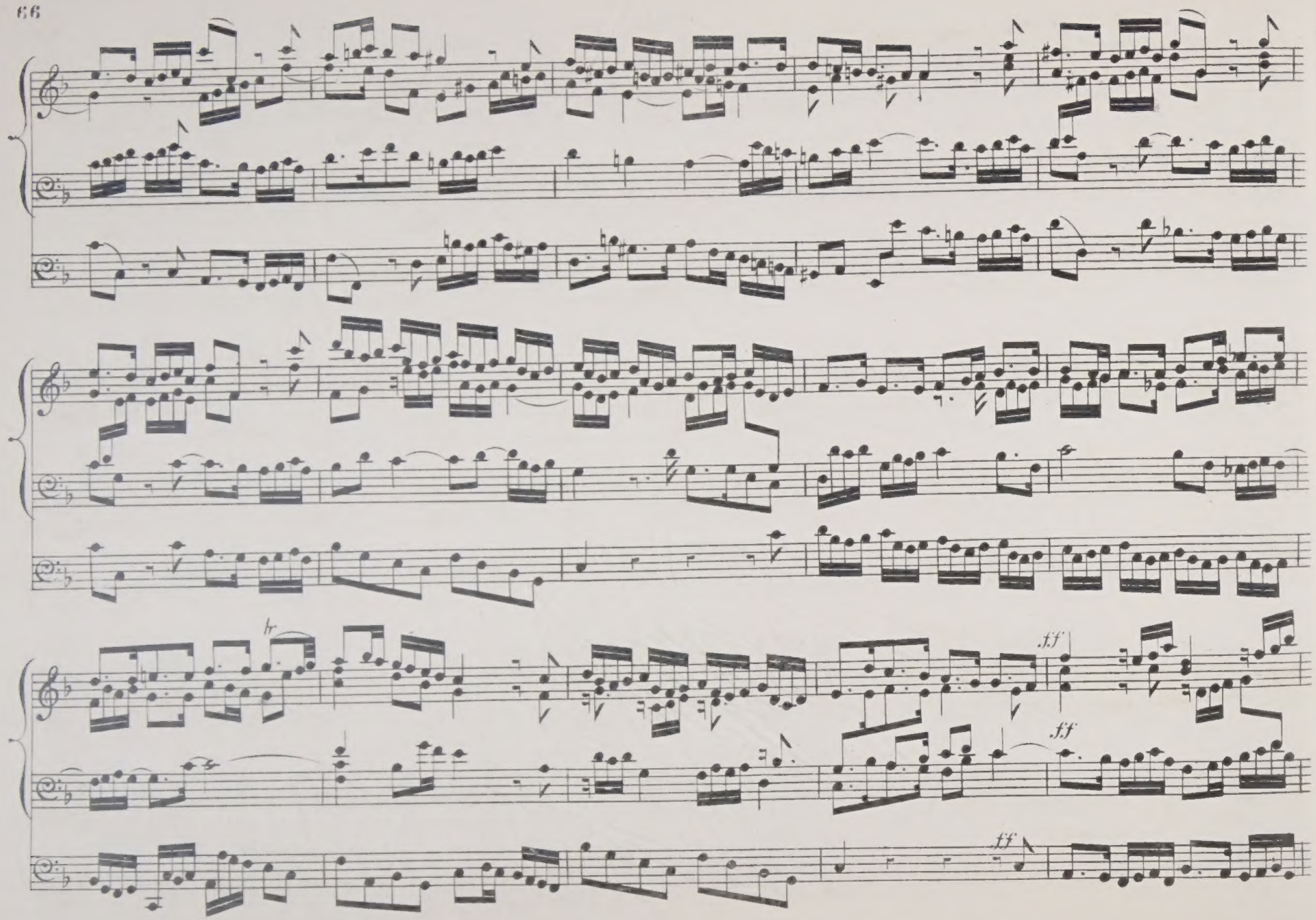
Gt.

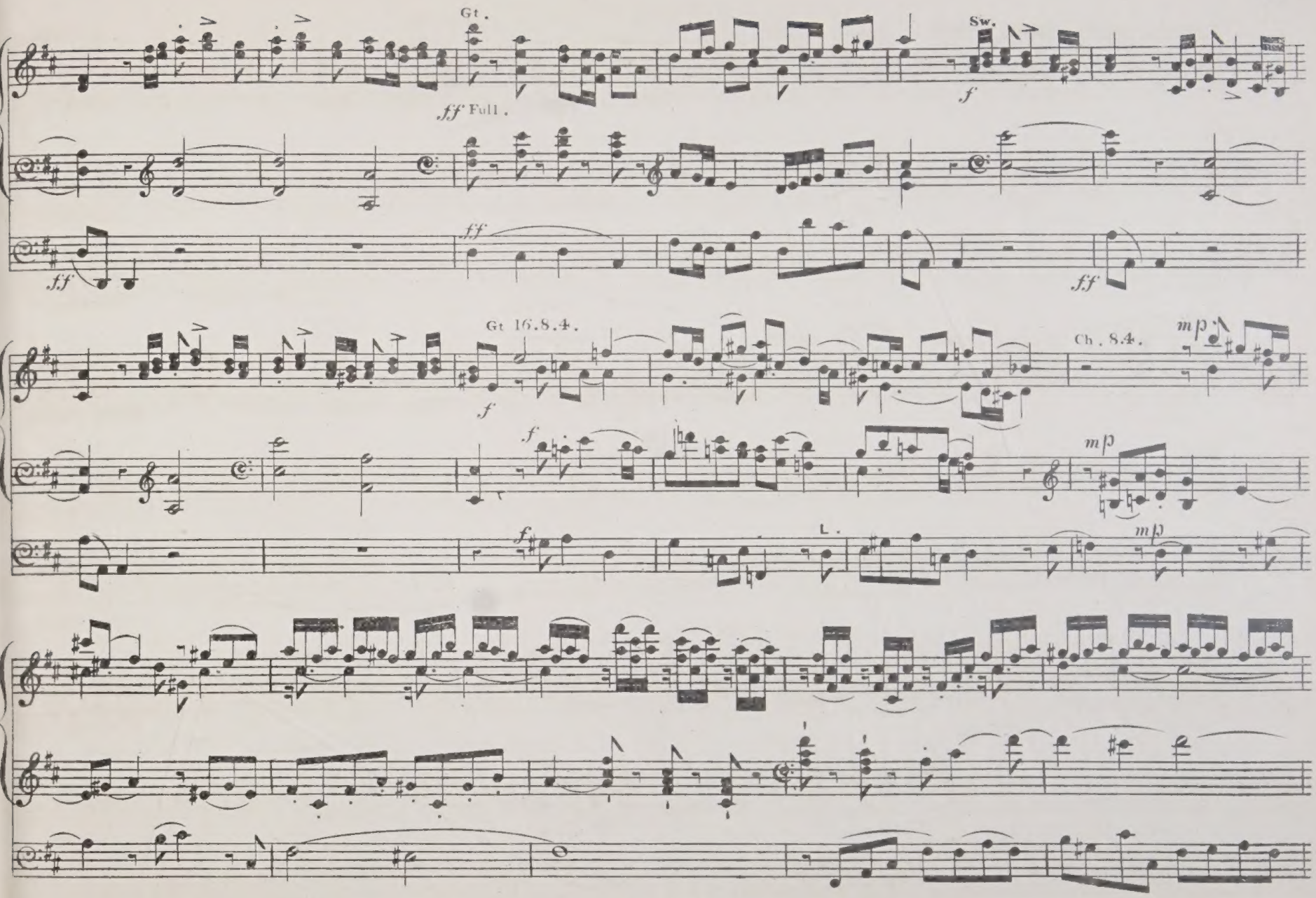
L.

f

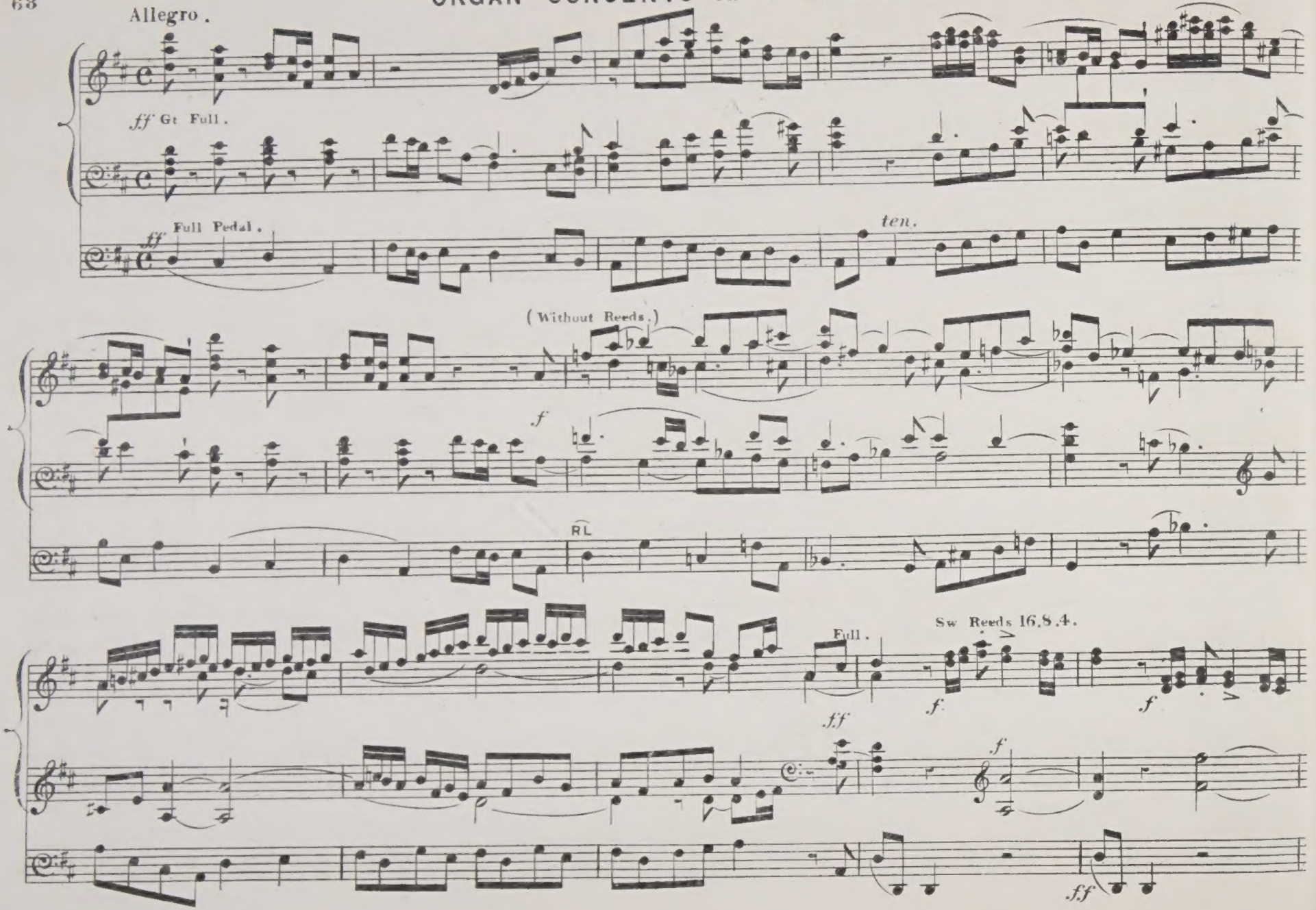


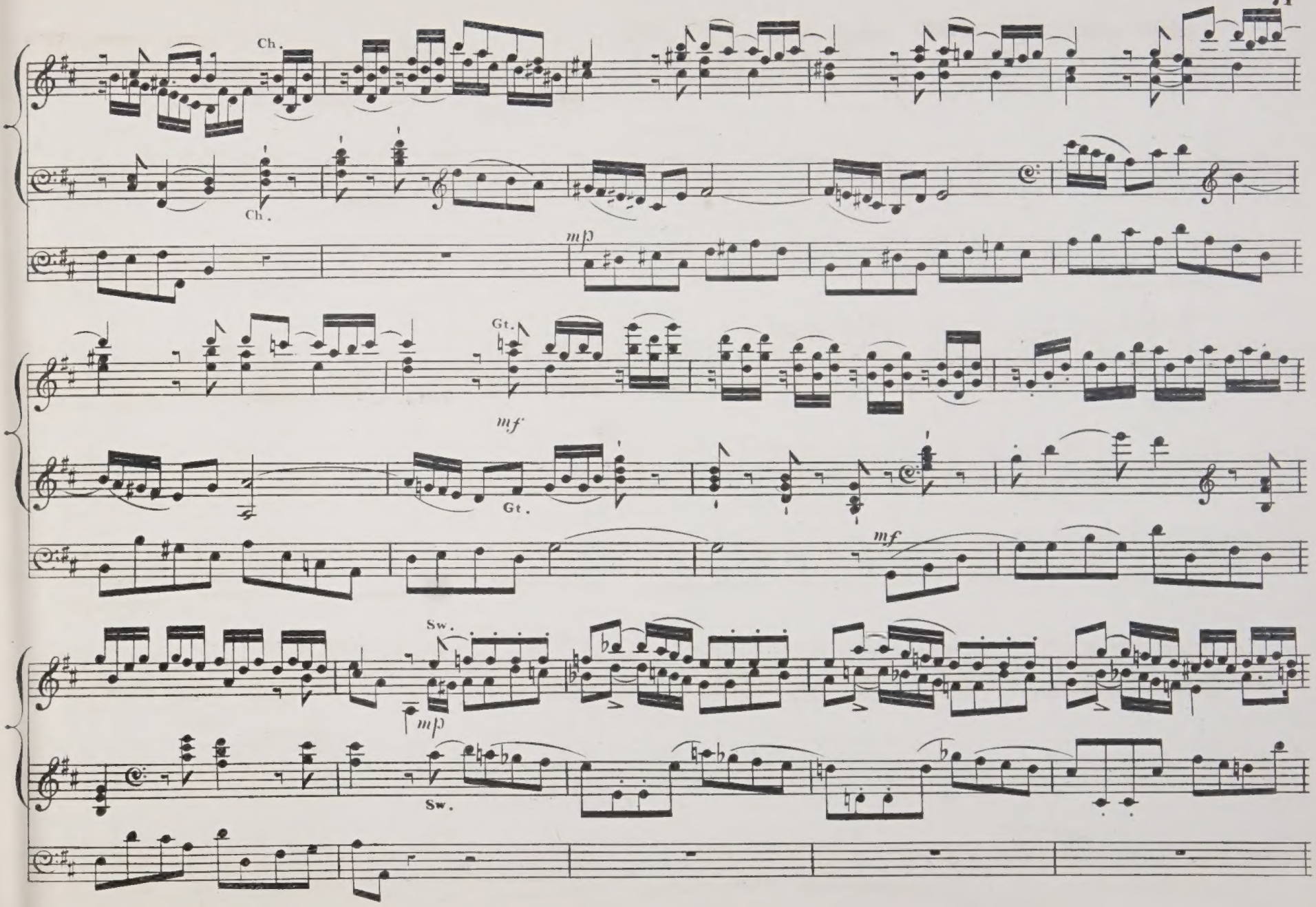

ten.
Risoluto.
ff
ff
SOLO.

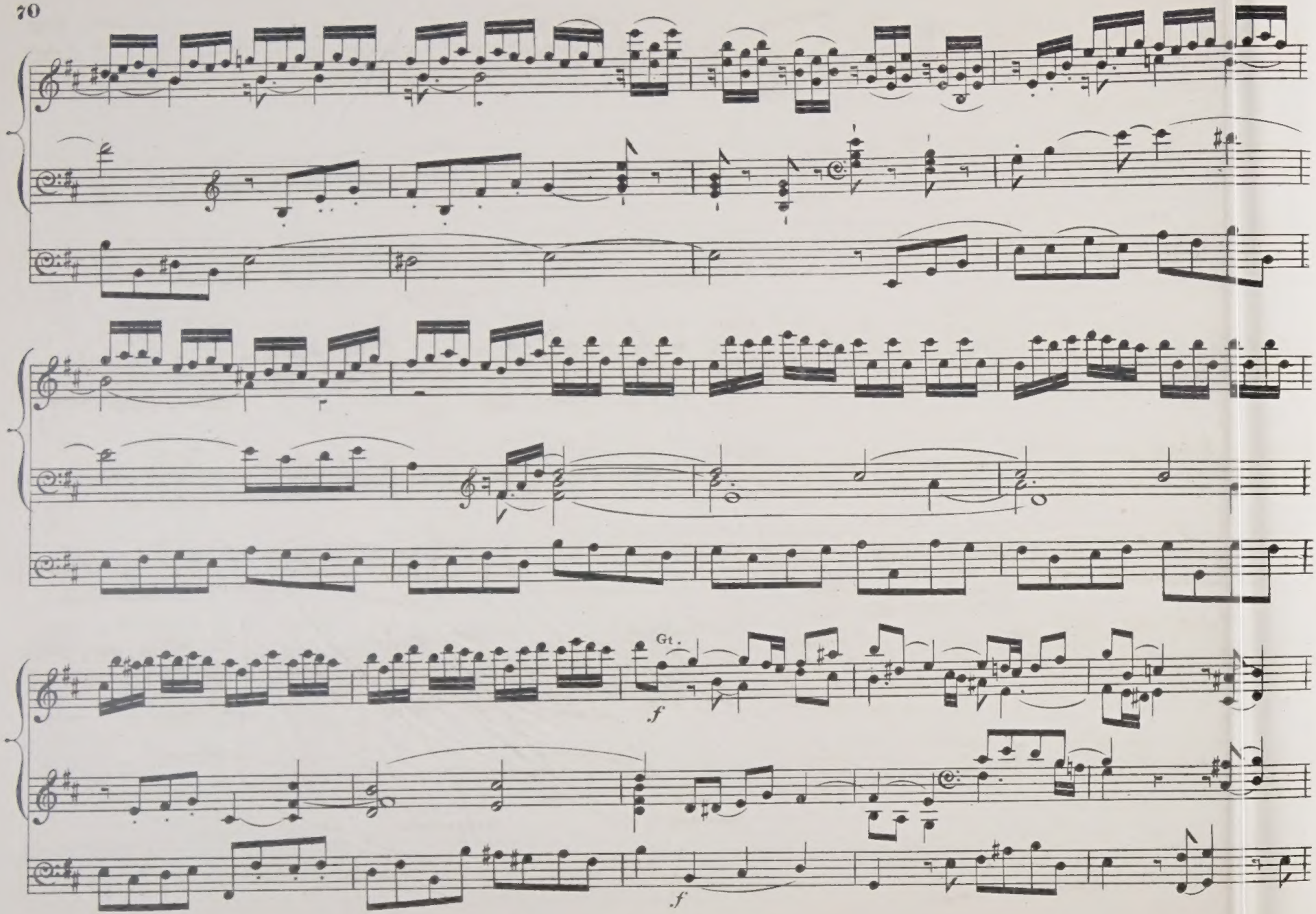

hr
ff
ff
ff

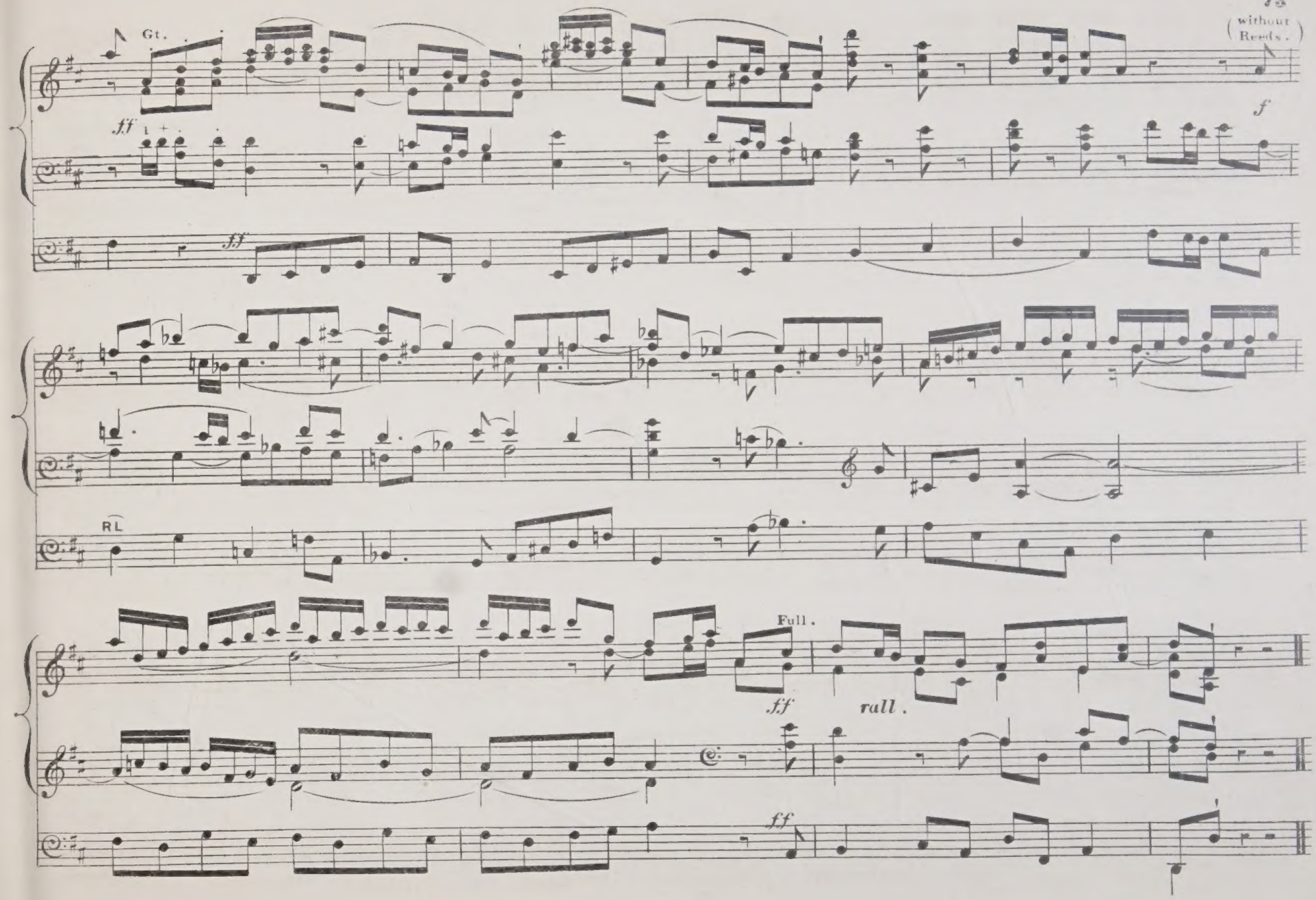

Gt.
Sw.
ff Full.
f
ff
ff
ff
Gt 16.8.4.
Ch. 8.4.
mp
f
f
mp
f
L.
mp

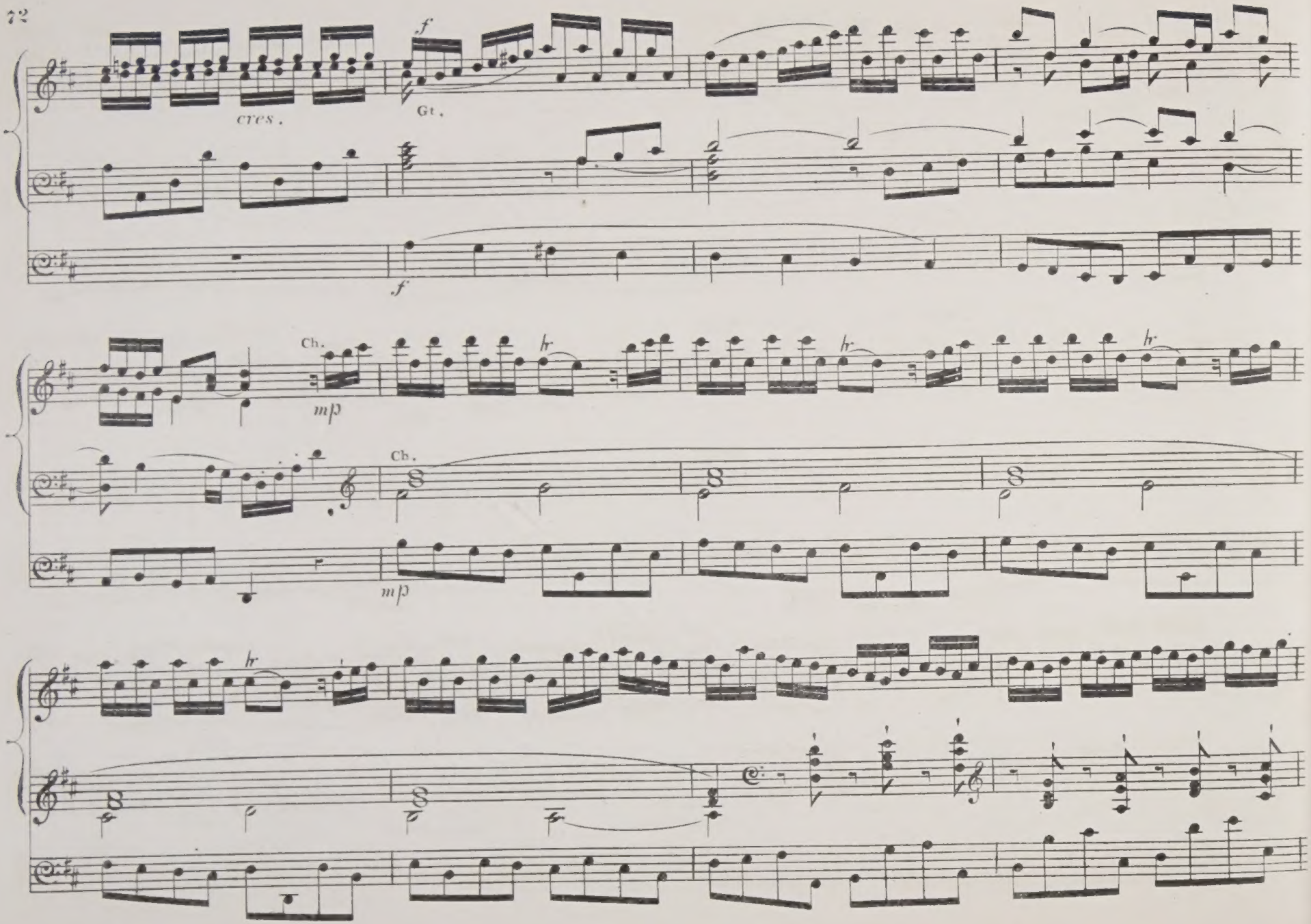
ORGAN CONCERTO IN D MAJOR.

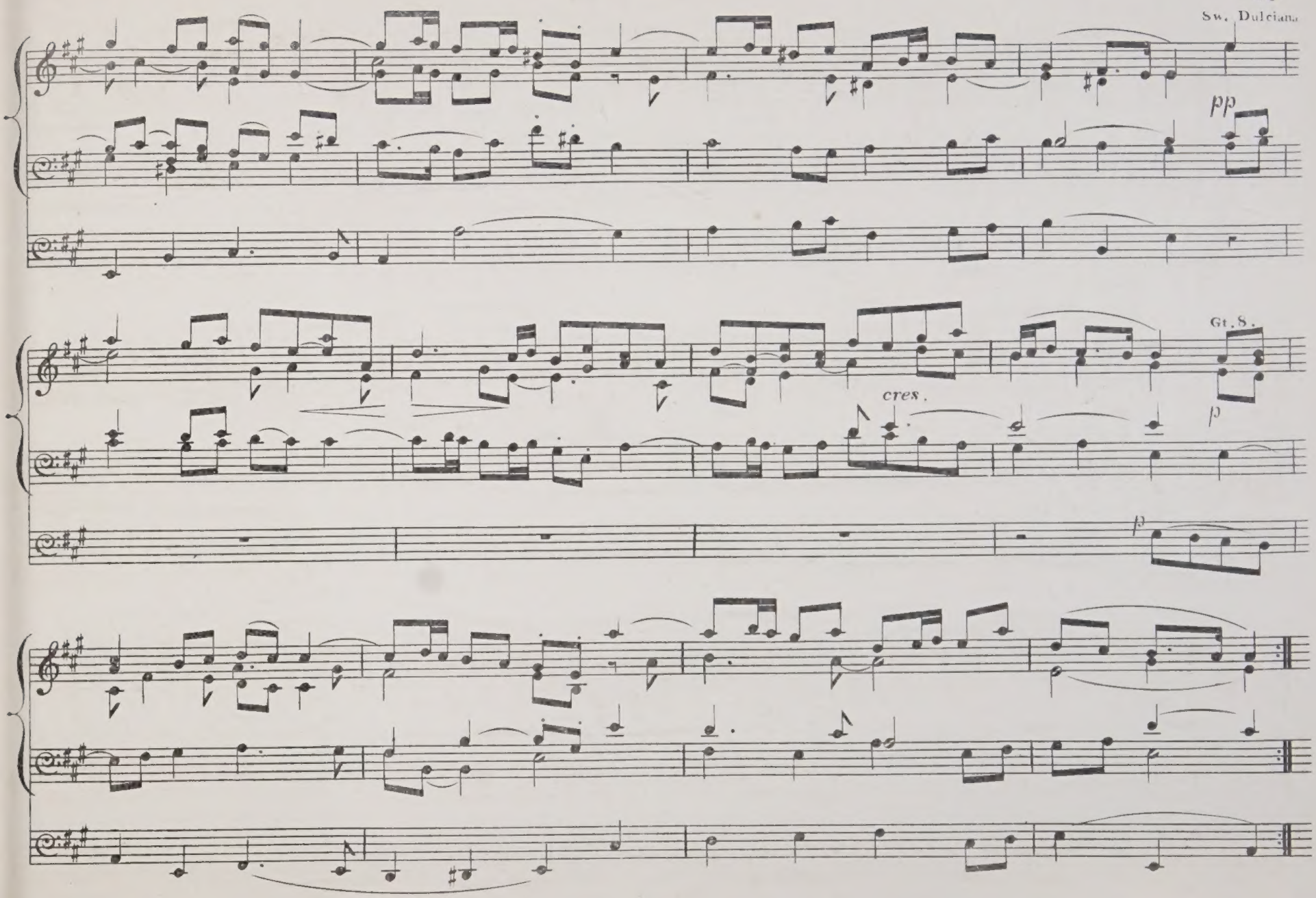


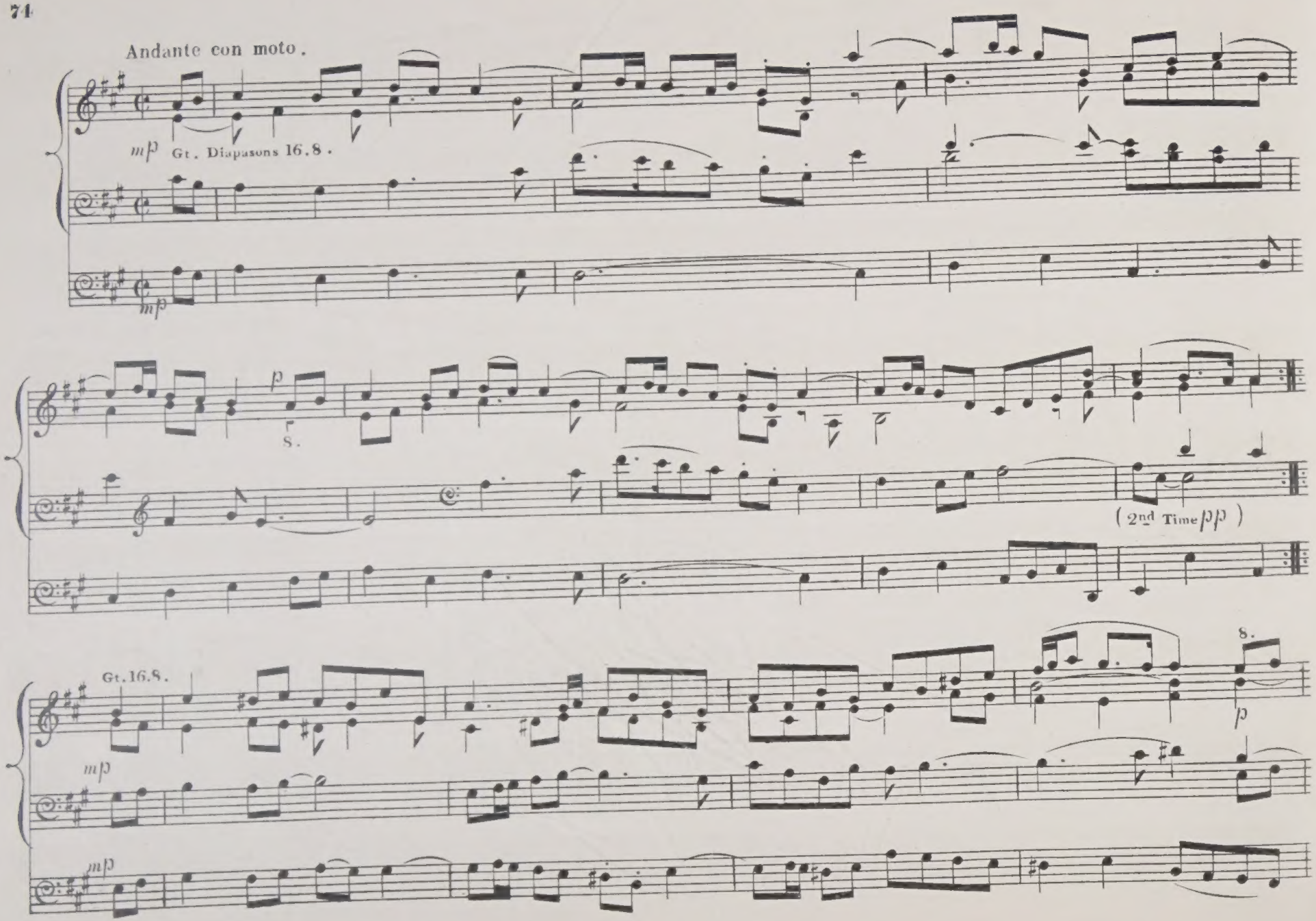

Ch.
Ch.
mp
Gt.
mf
Gt.
mf
Sw.
mp
Sw.

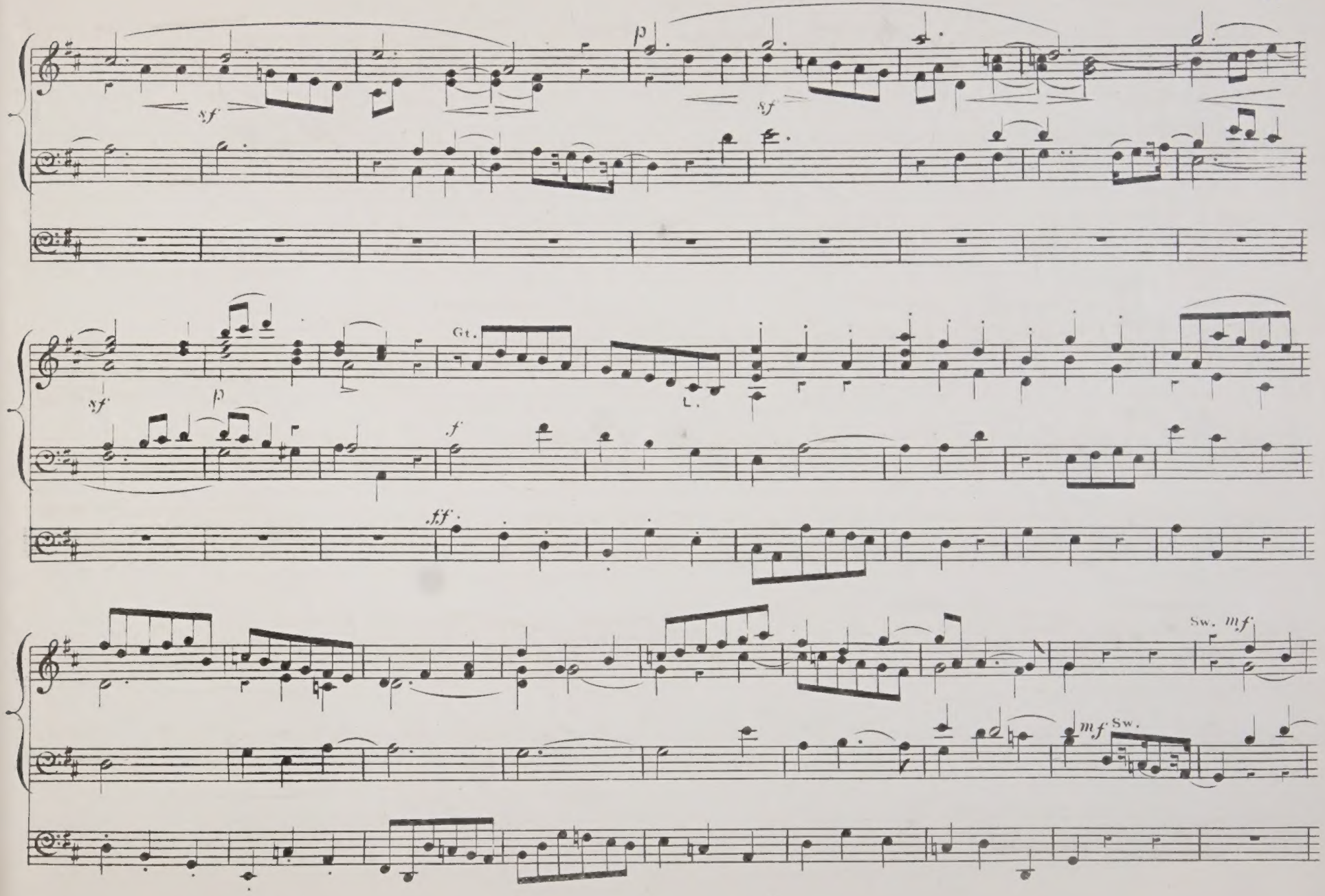

Gt.
f
f


Gt.
(without Reeds.)
ff
f
RL
Full.
ff
rall.


cres.
f
Gt.
f
Ch.
mp
hr
Ch.
mp

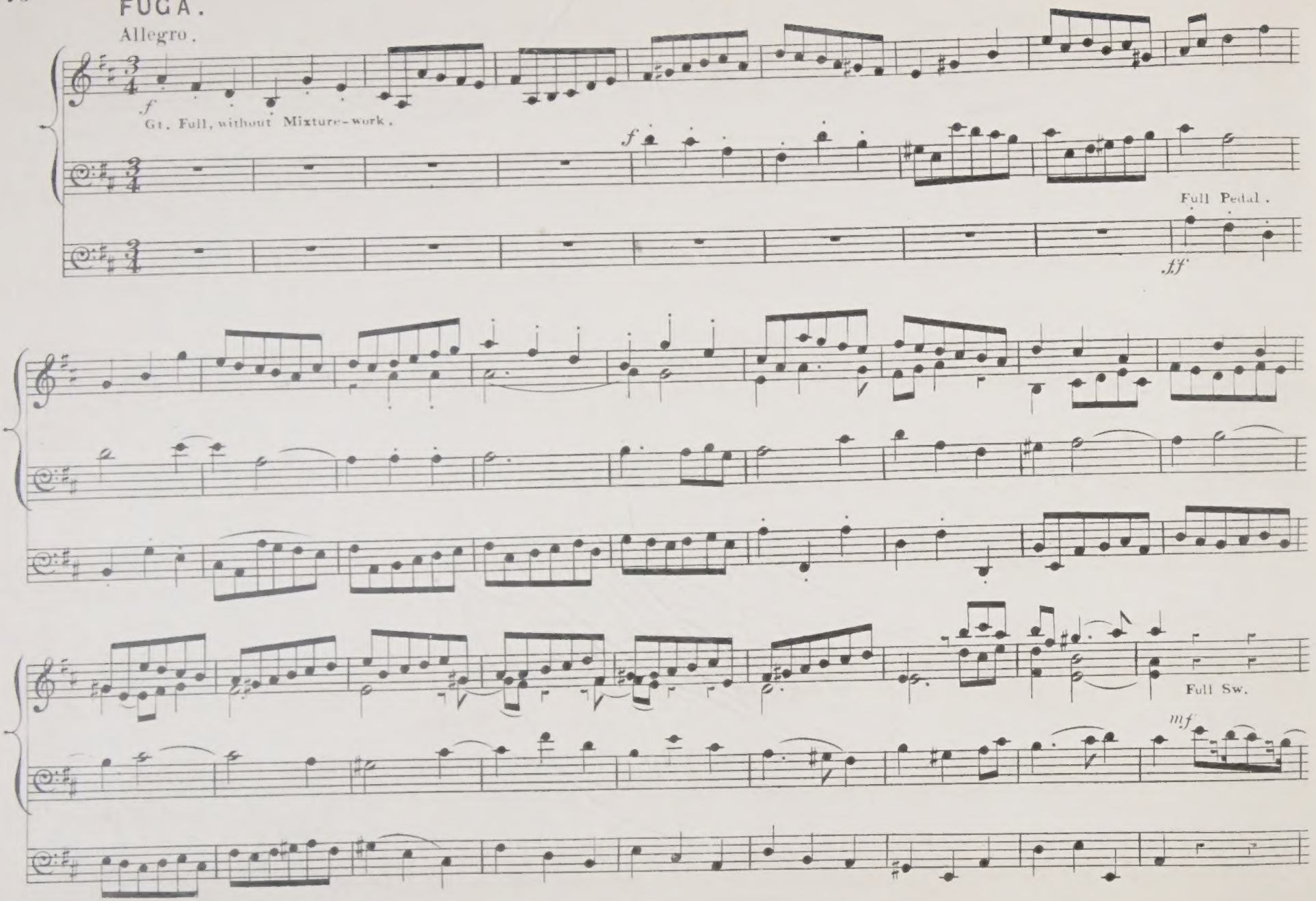

Sw. Dulciana
pp
Gt. S.
cres.
p
p

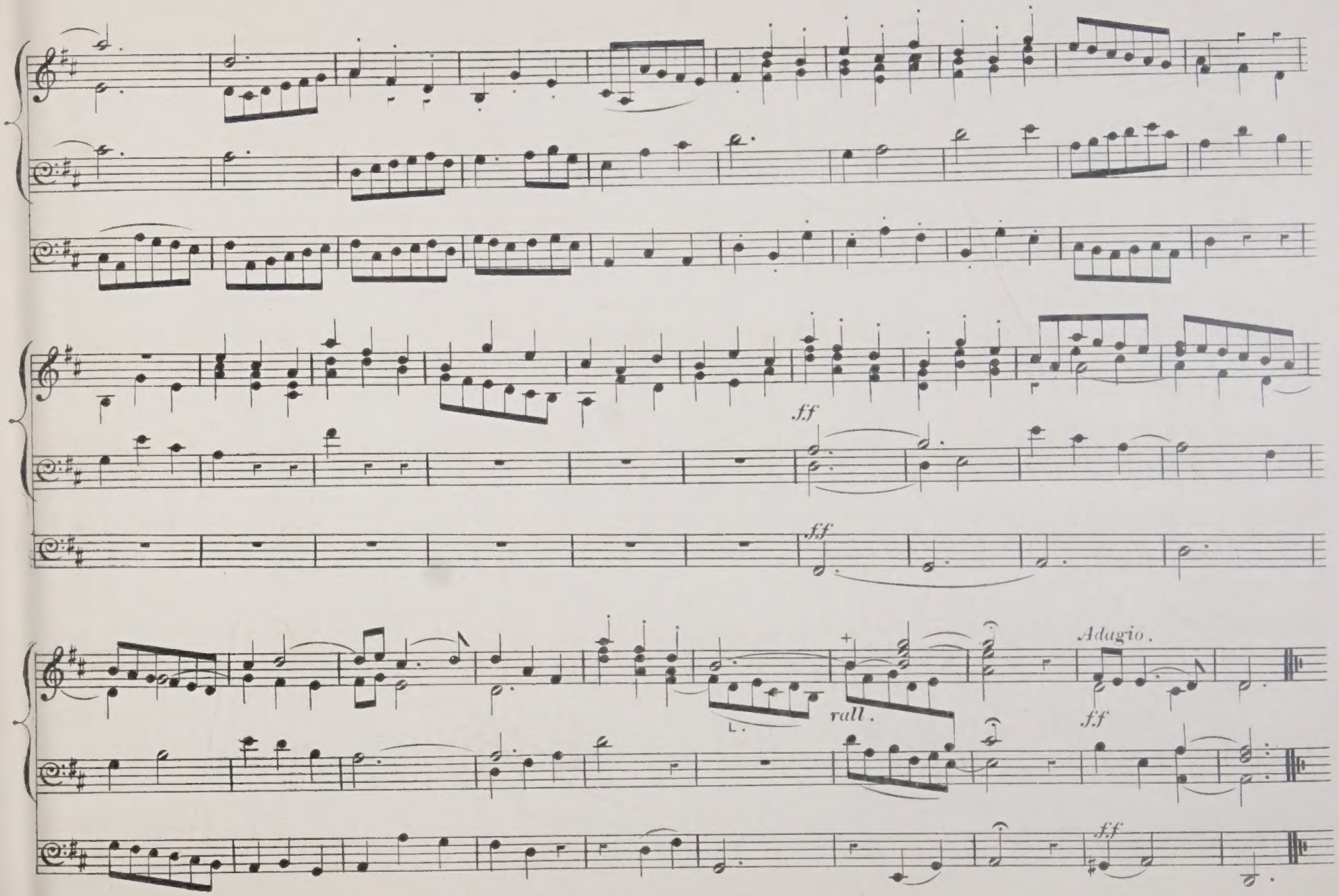

Andante con moto.
mp
Gt. Diapasons 16.8.
mp
p
S.
(2nd Time pp)
Gt. 16.8.
8.
p
mp
mp

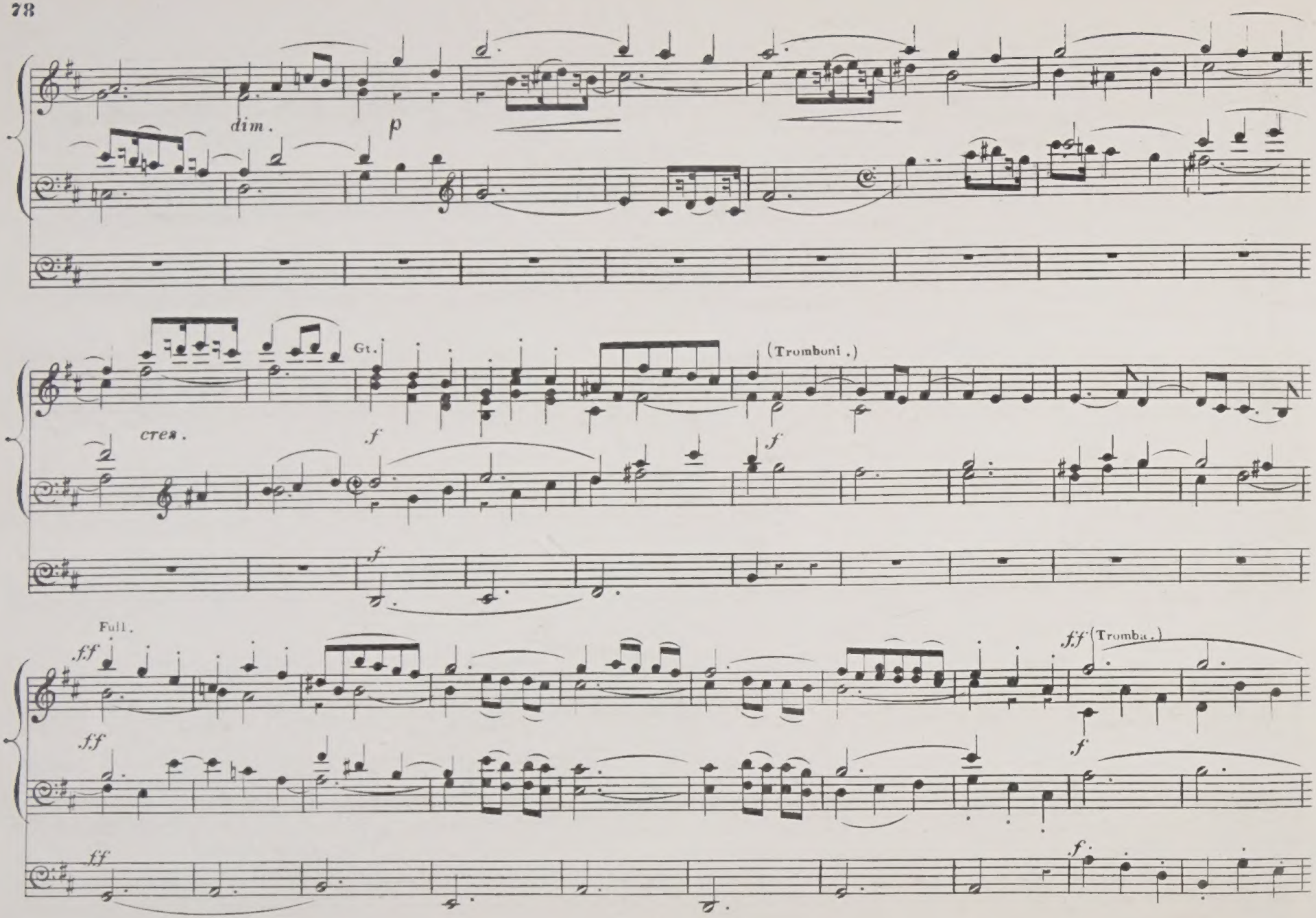

sf
sf
p
sf
Gt.
sf
p
f
ff
Sw. mf
mf Sw.

FUGA.

Allegro.




ff
ff
L.
rall.
Adagio.
ff
ff


dim.
p
Gt.
(Tromboni.)
cres.
f
f
f
Full.
ff
ff
ff (Tromba.)
f
ff
f.

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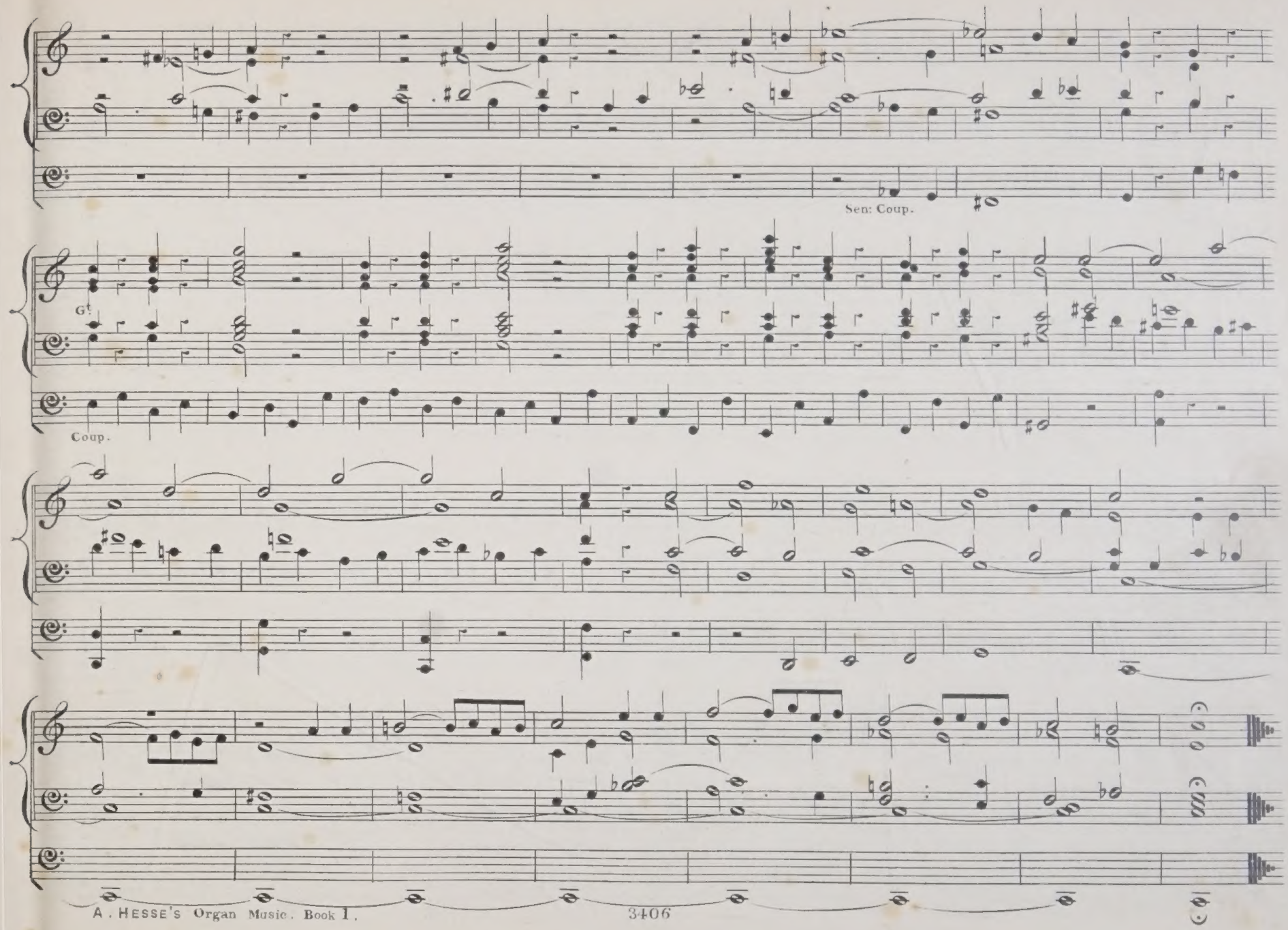
Sen: Coup.
G!
Coup.

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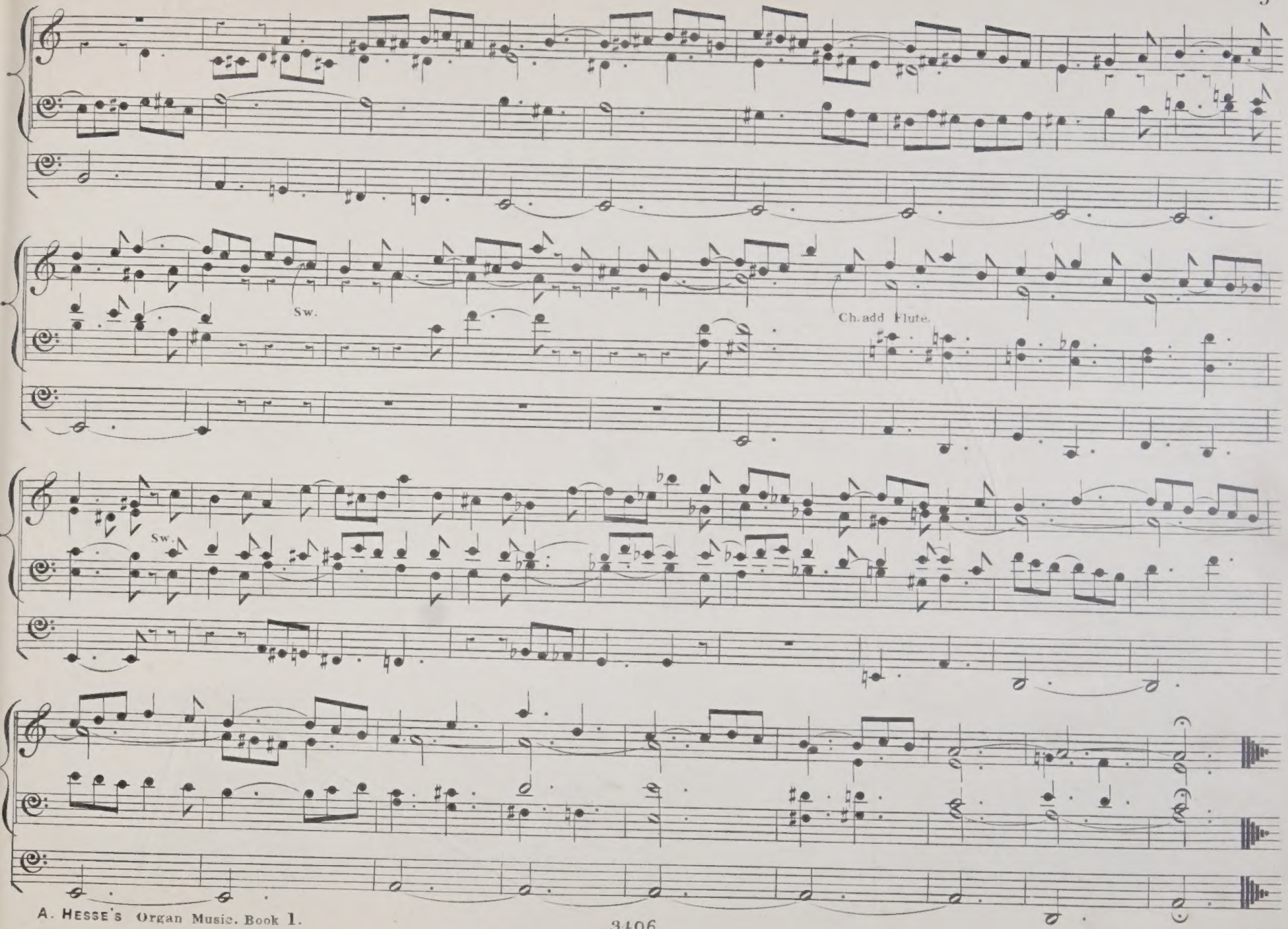
Allegretto.

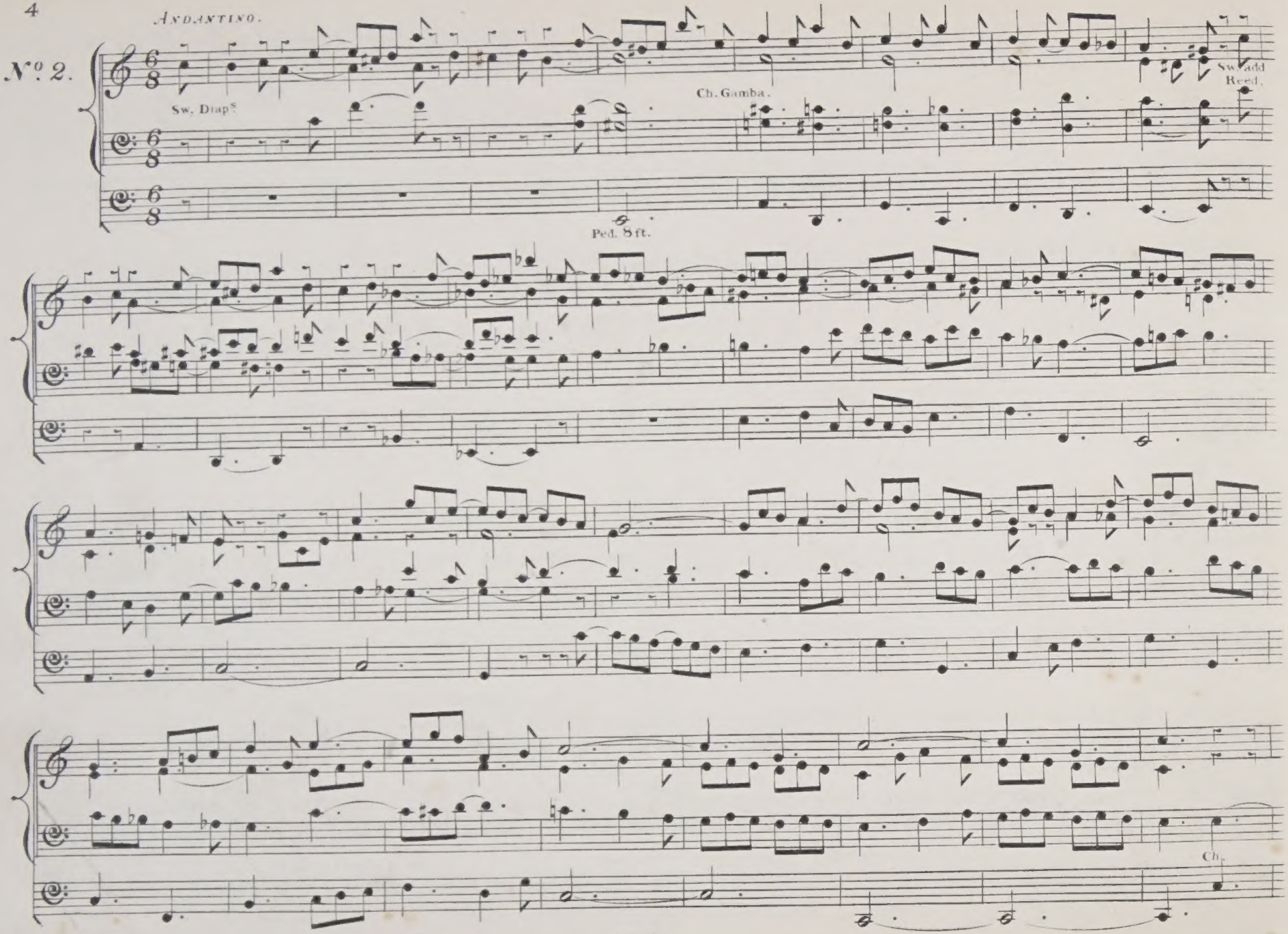
N°1.

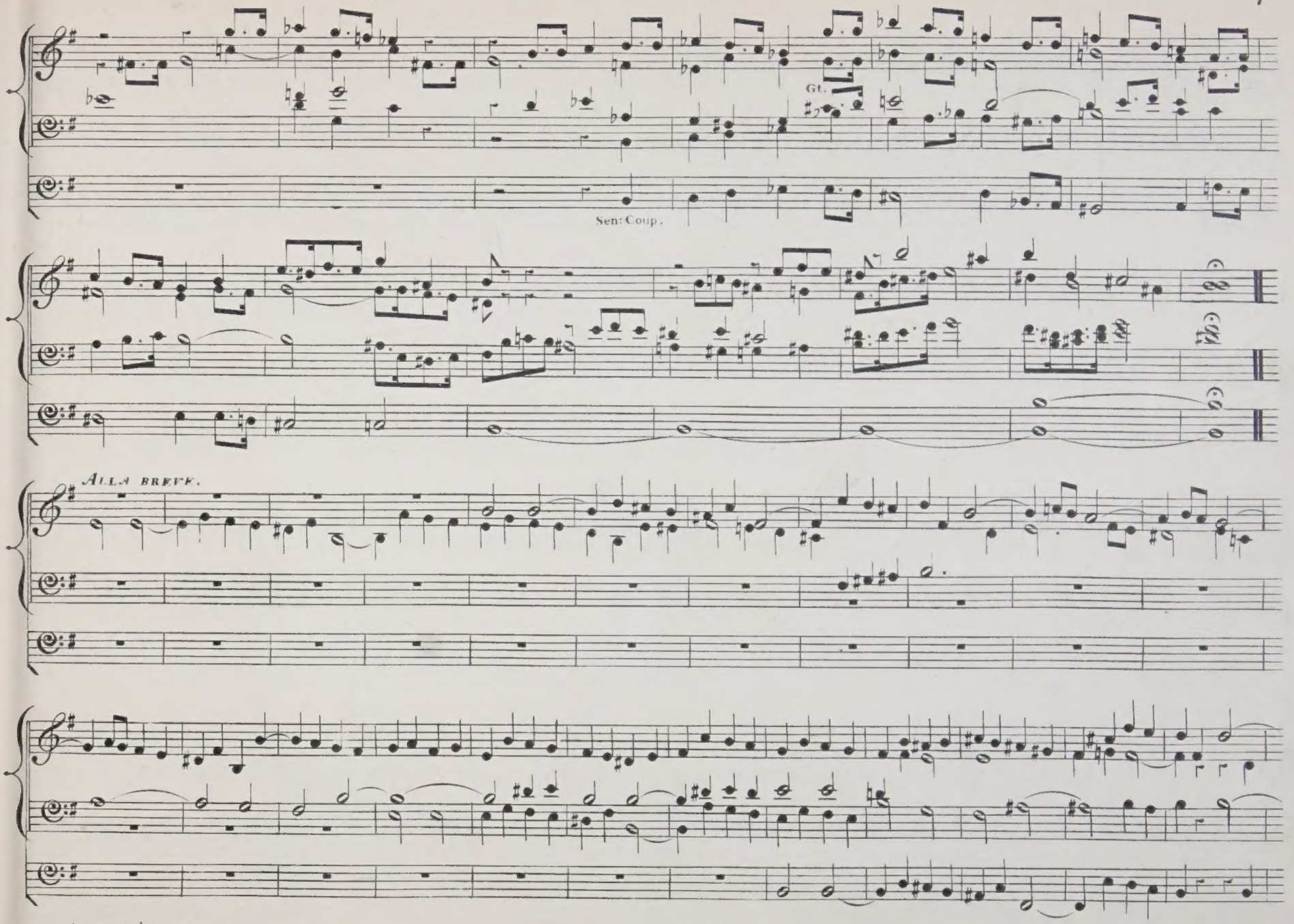
Full Org:

Swell Org.

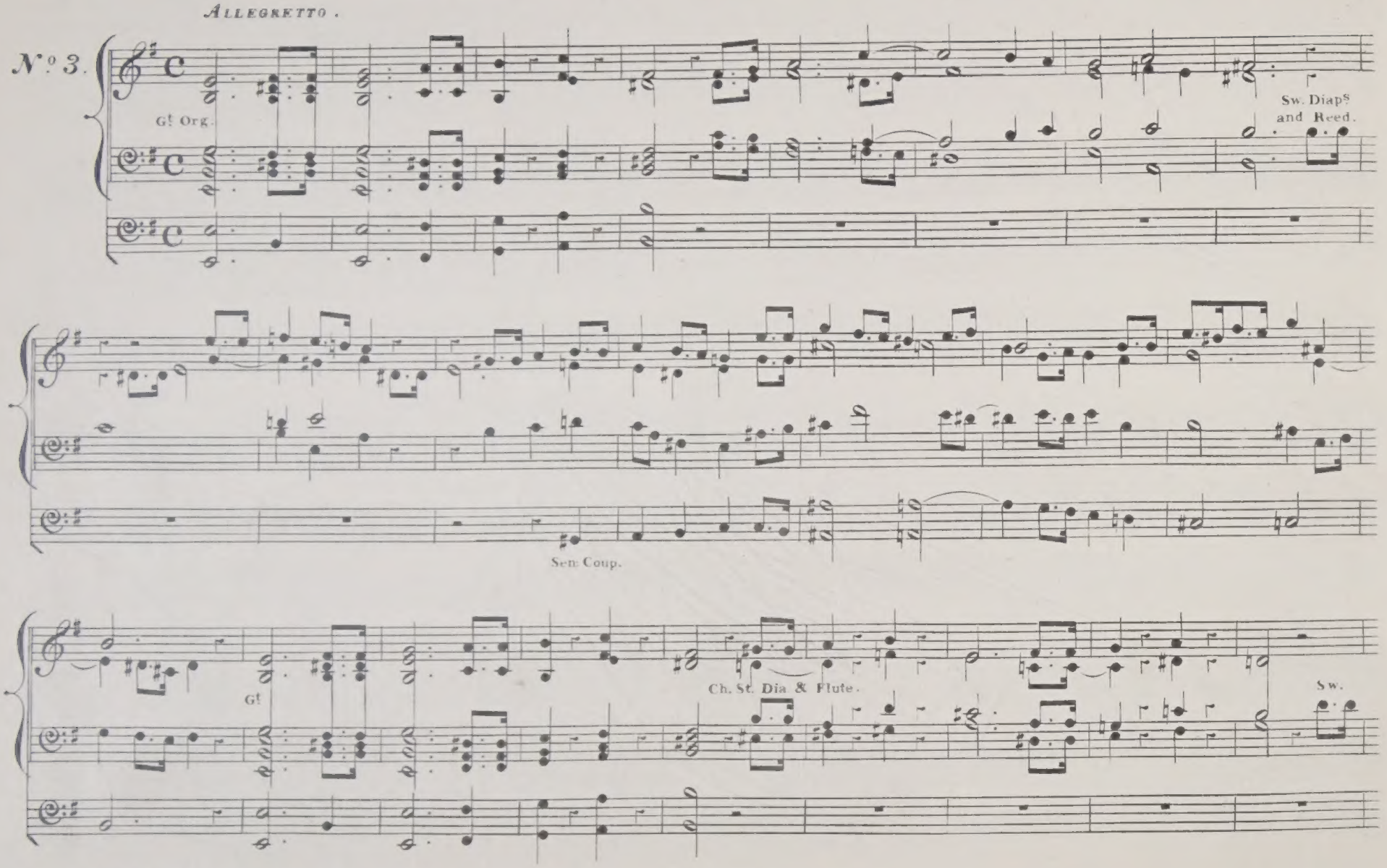

Sw.
Ch. add Flute.
Sw.

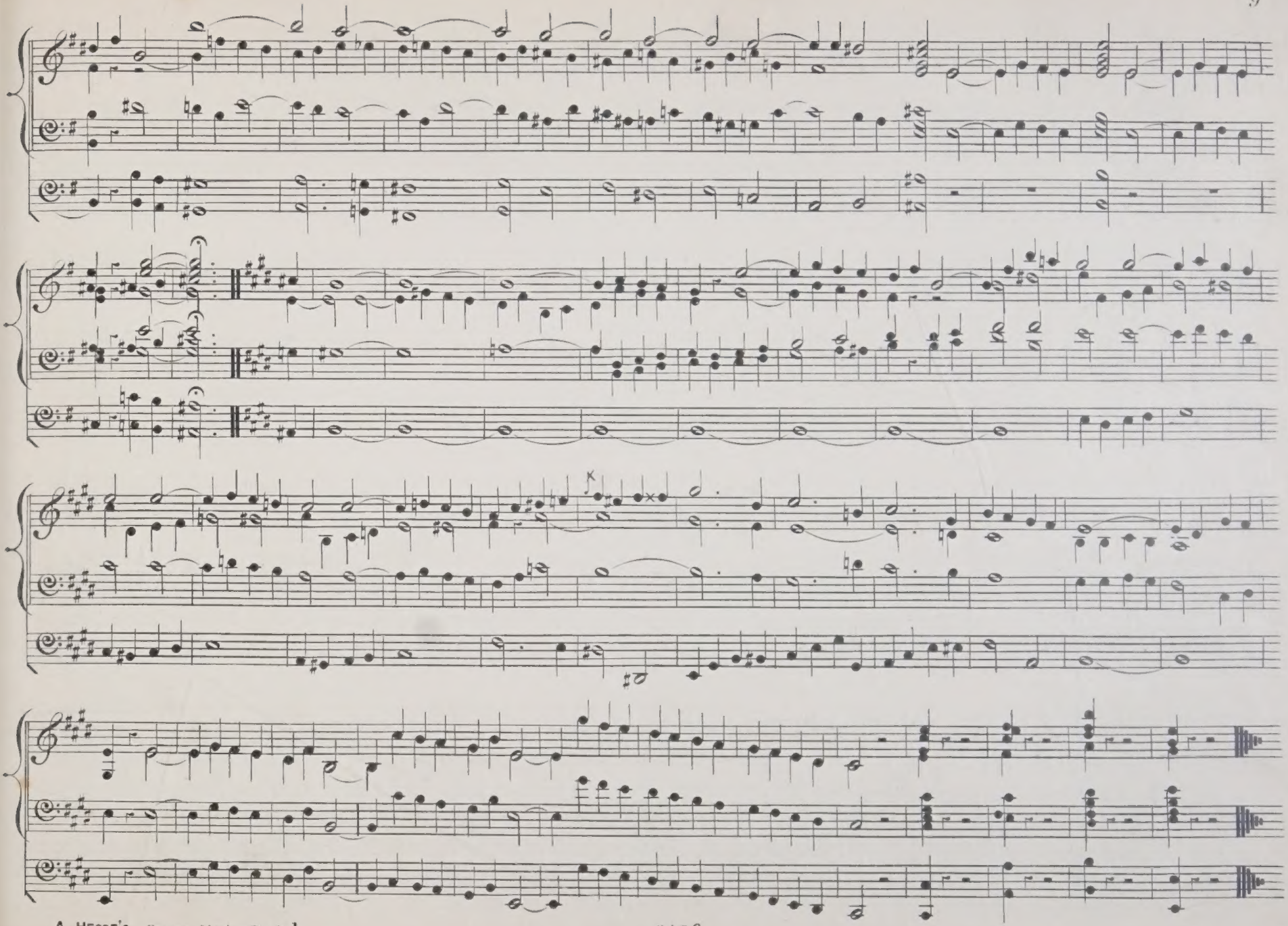
ANDANTINO.

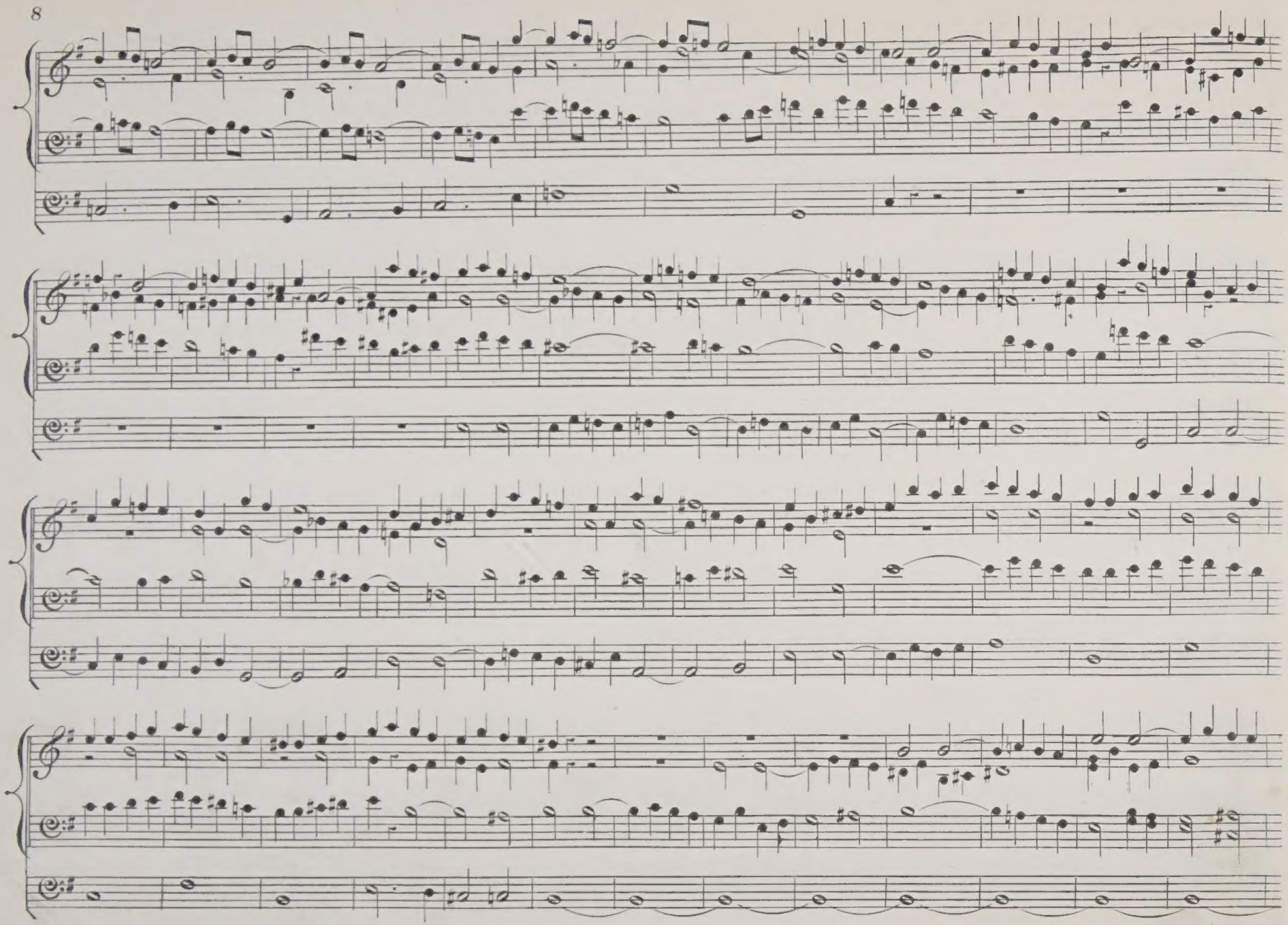


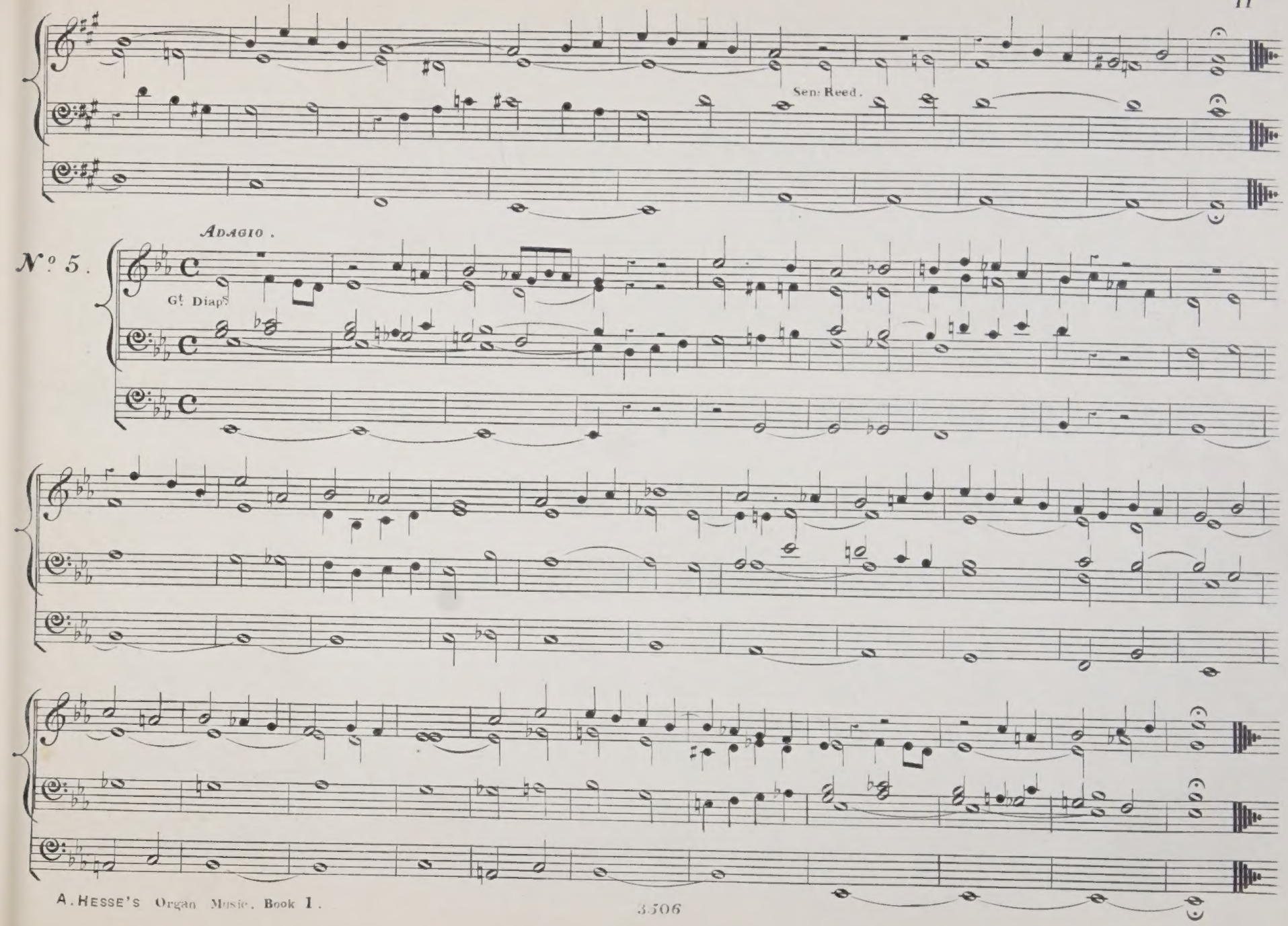

Gt.
Sen: Coup.
ALLA BREVE.

Prelude and Fugue.








Sen: Reed.
Adagio.
Nº 5.
Gt. Diaps.

ANDANTINO.

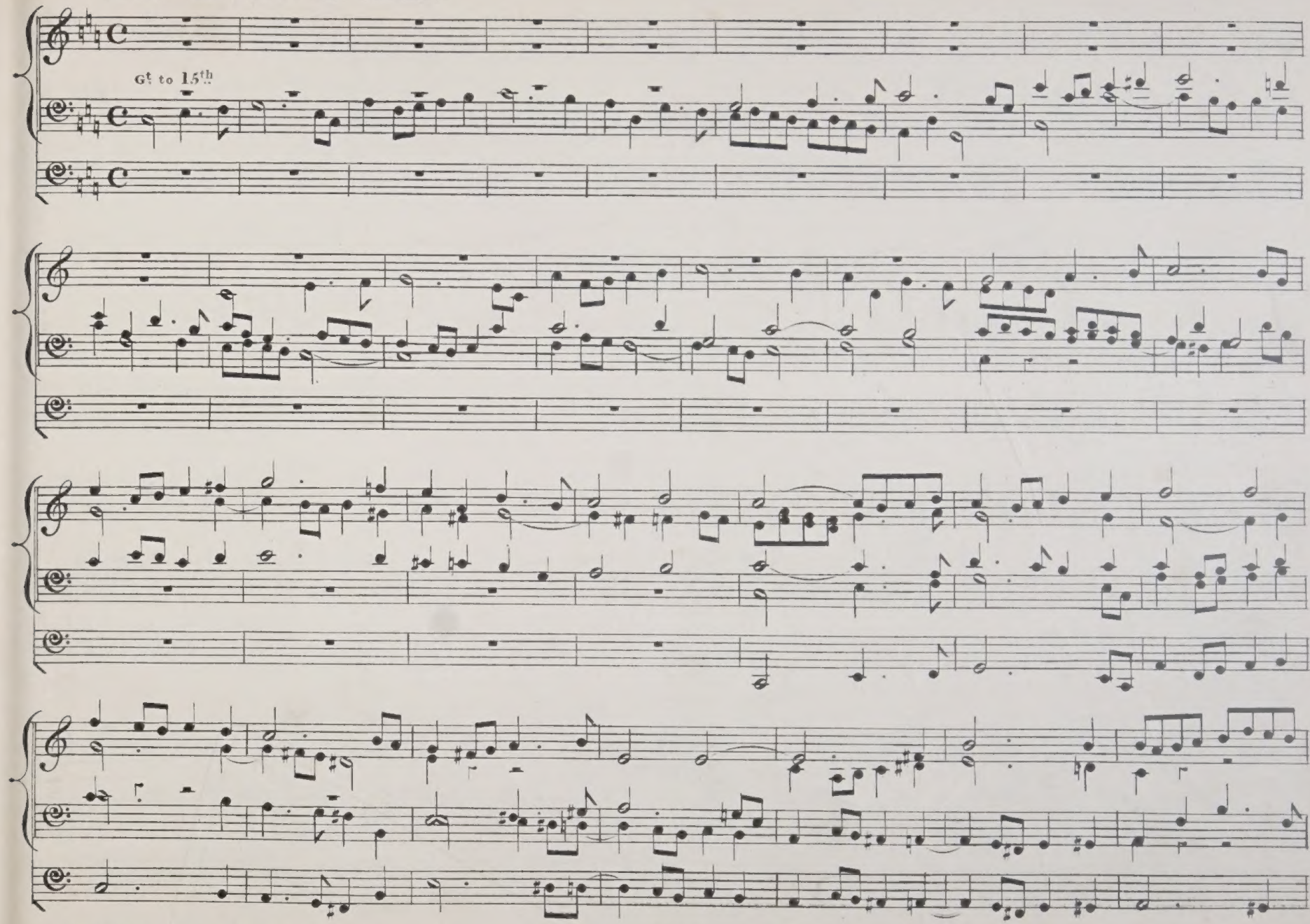
N° 4.

Sw. Diap^{s}

Ped: 16 ft. Sw. Coup^{d}

add Reed.

FUGA. FROM SPOHR'S LAST JUDGMENT.

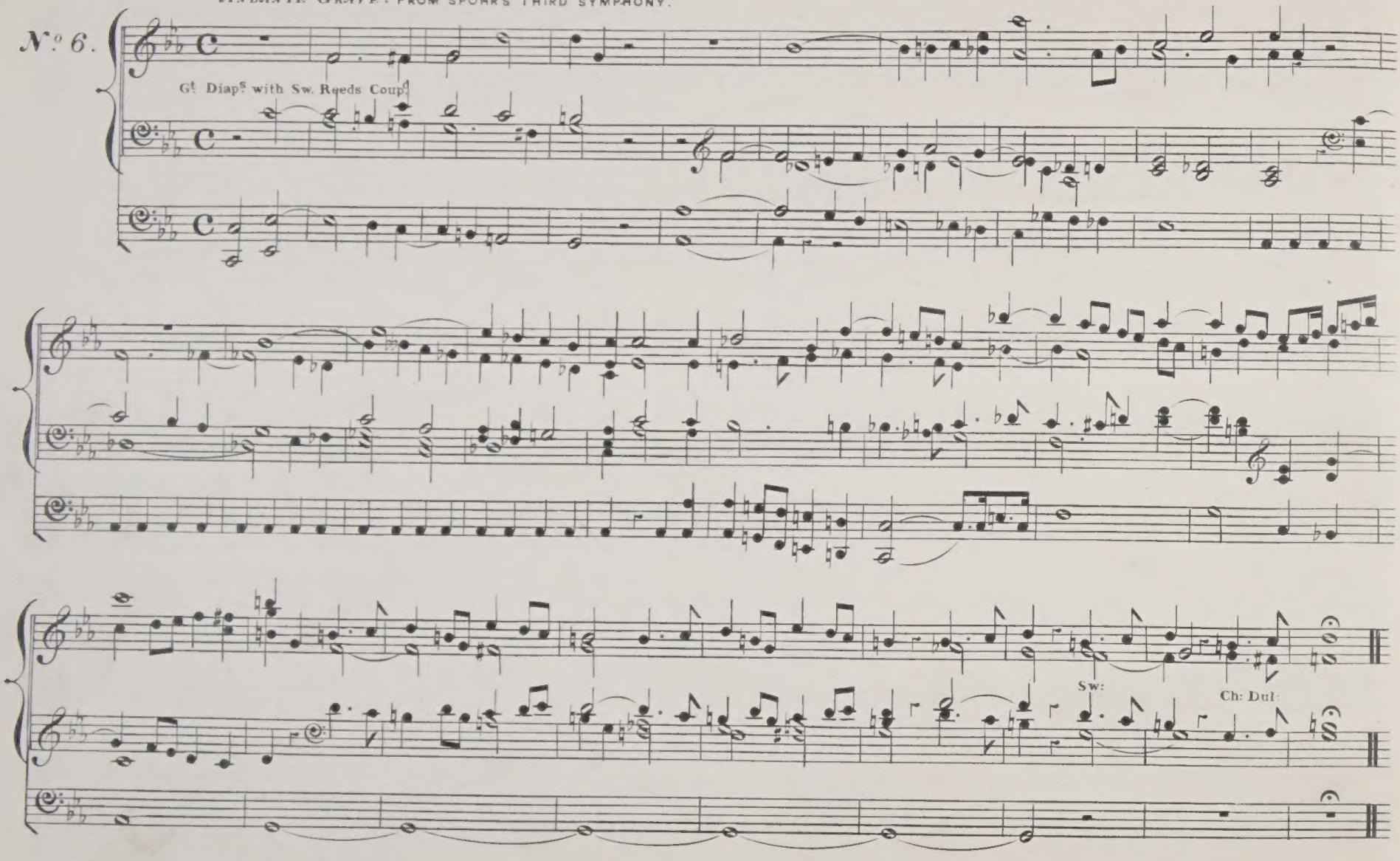


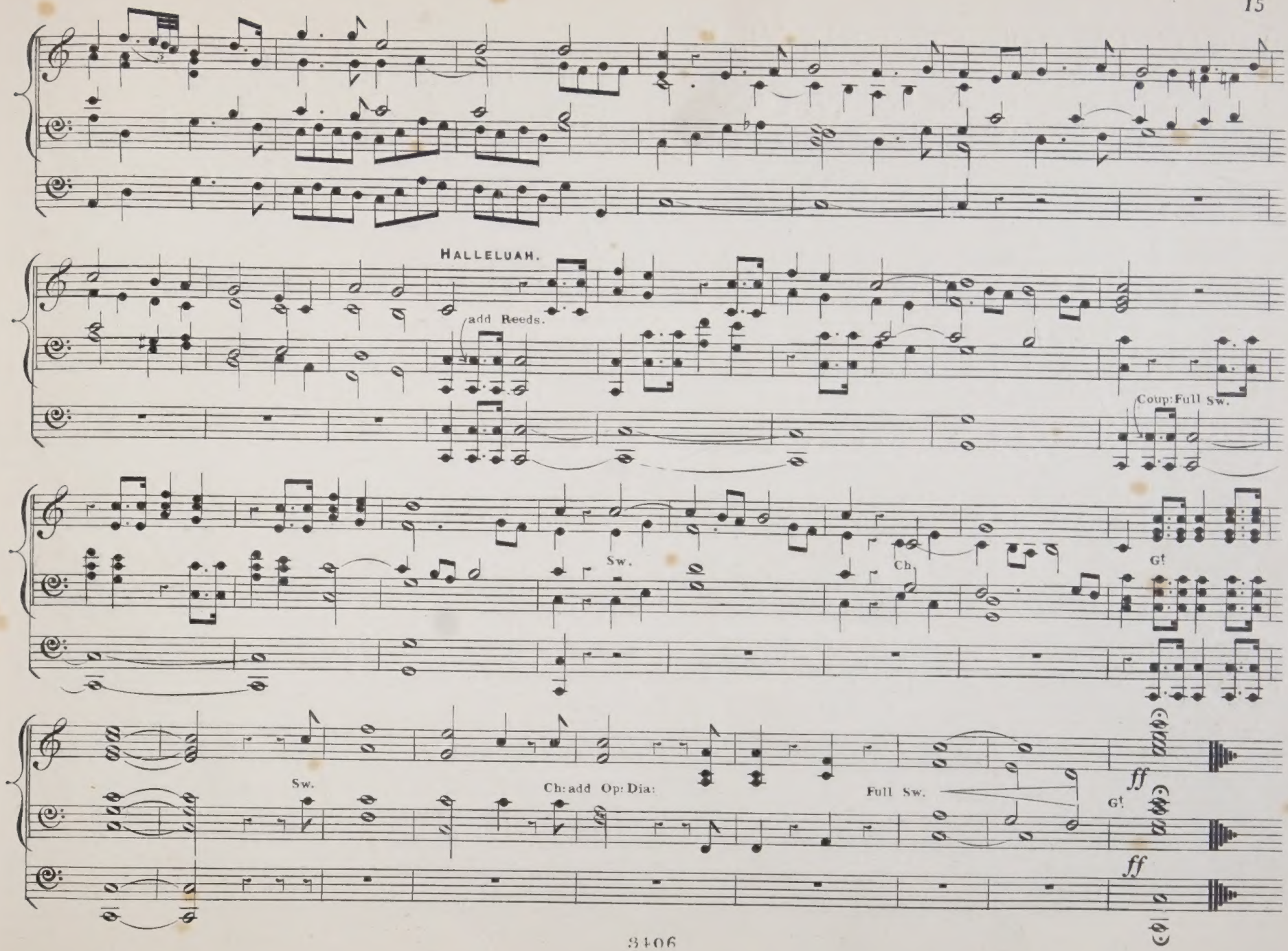
Introduction and Fugue.

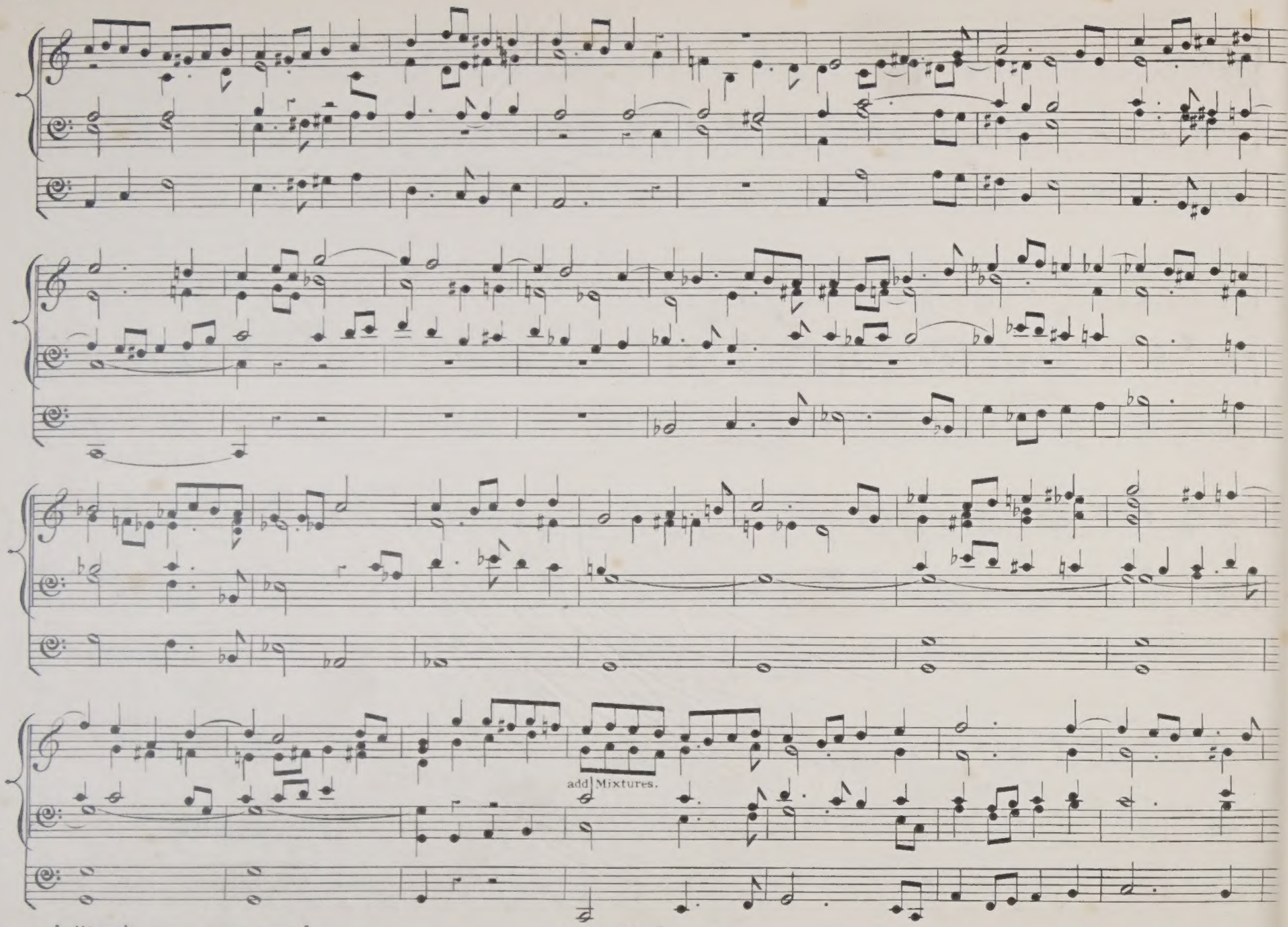
ARRANGED BY
ADOLPH HESSE.

Andante Grave. FROM SPOHR'S THIRD SYMPHONY.

N° 6.




HALLELUAH.
add Reeds.
Coup: Full Sw.
Sw.
Ch.
G!
Sw.
Ch: add Op: Dia:
Full Sw.
G!
ff
ff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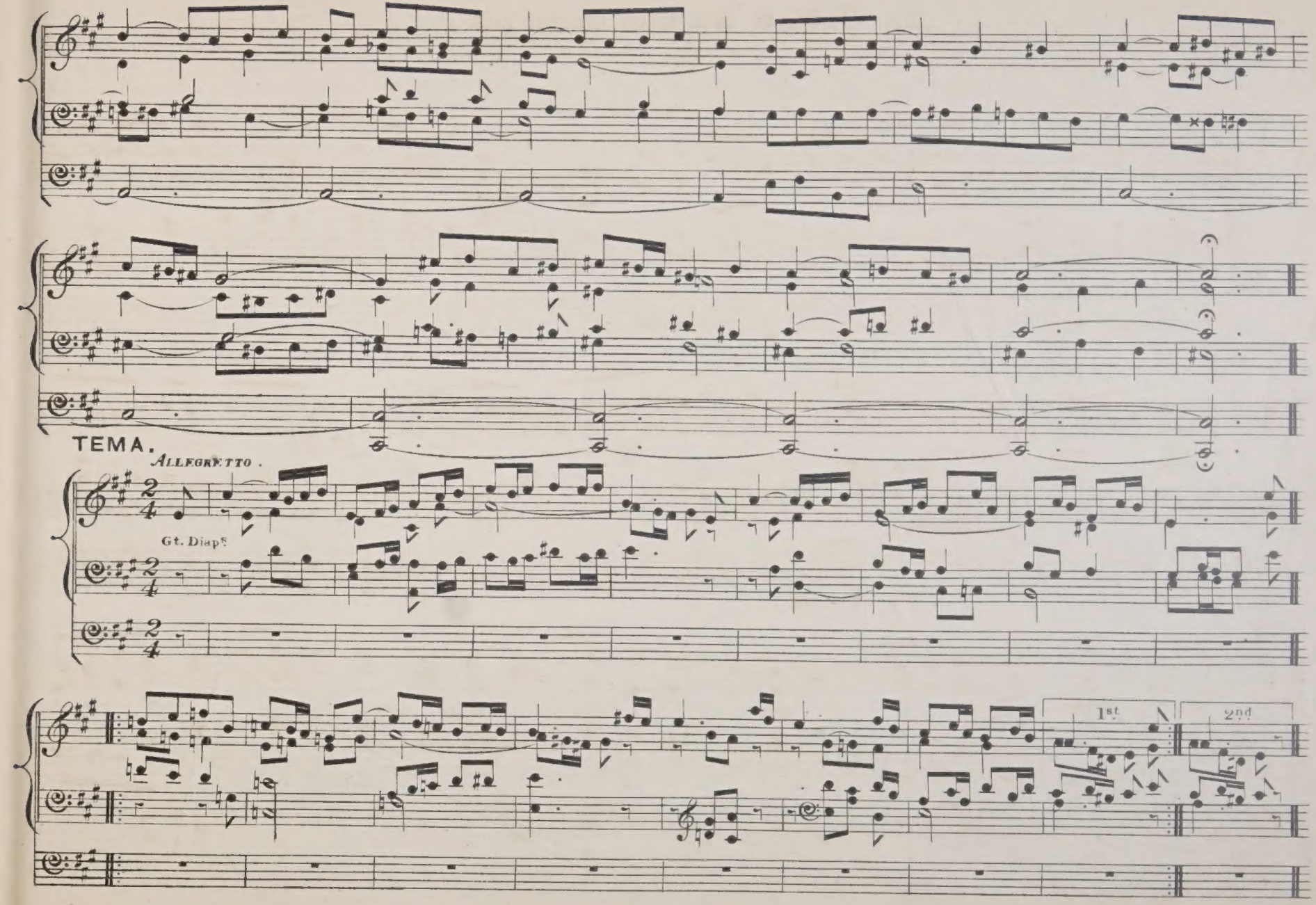
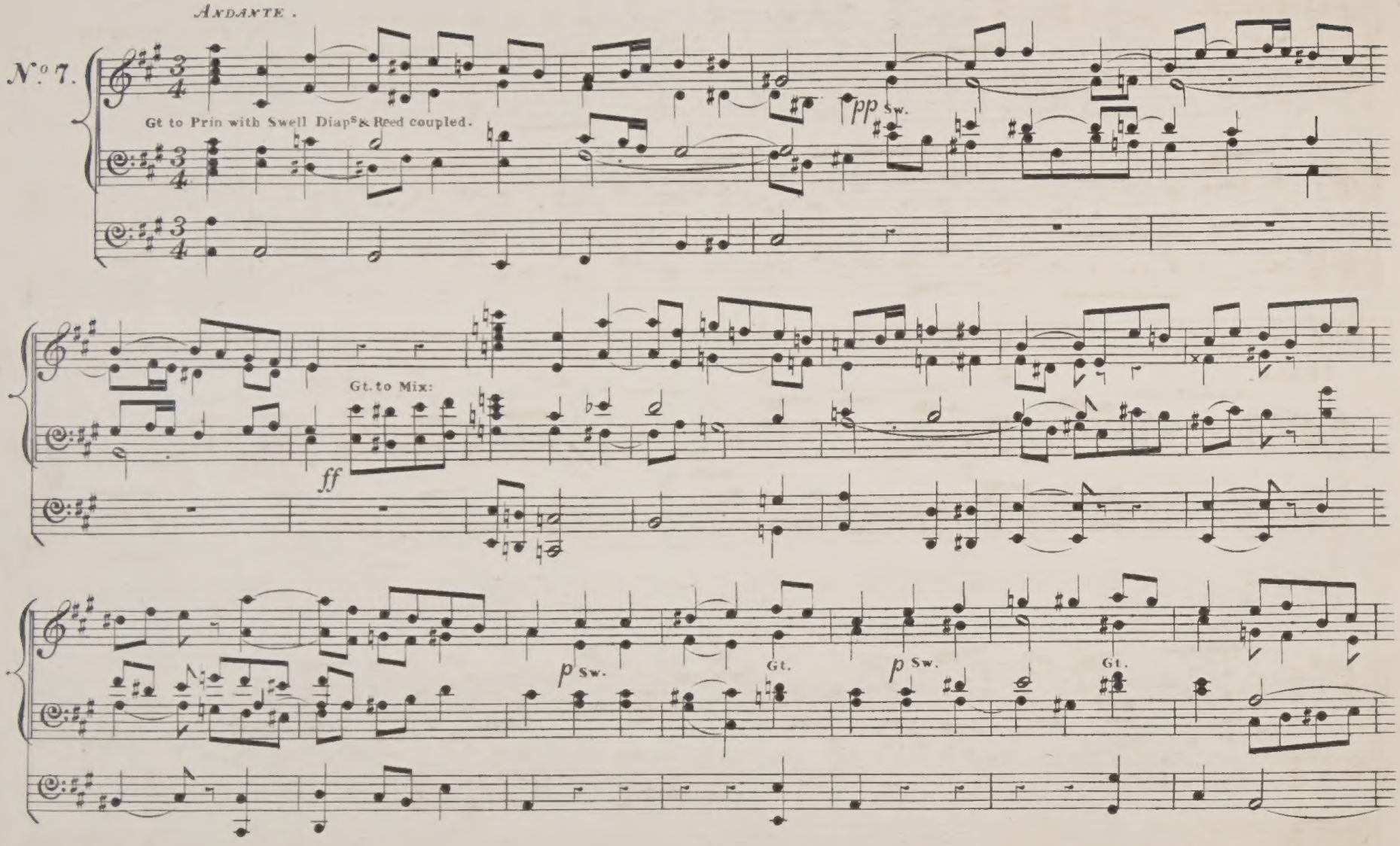
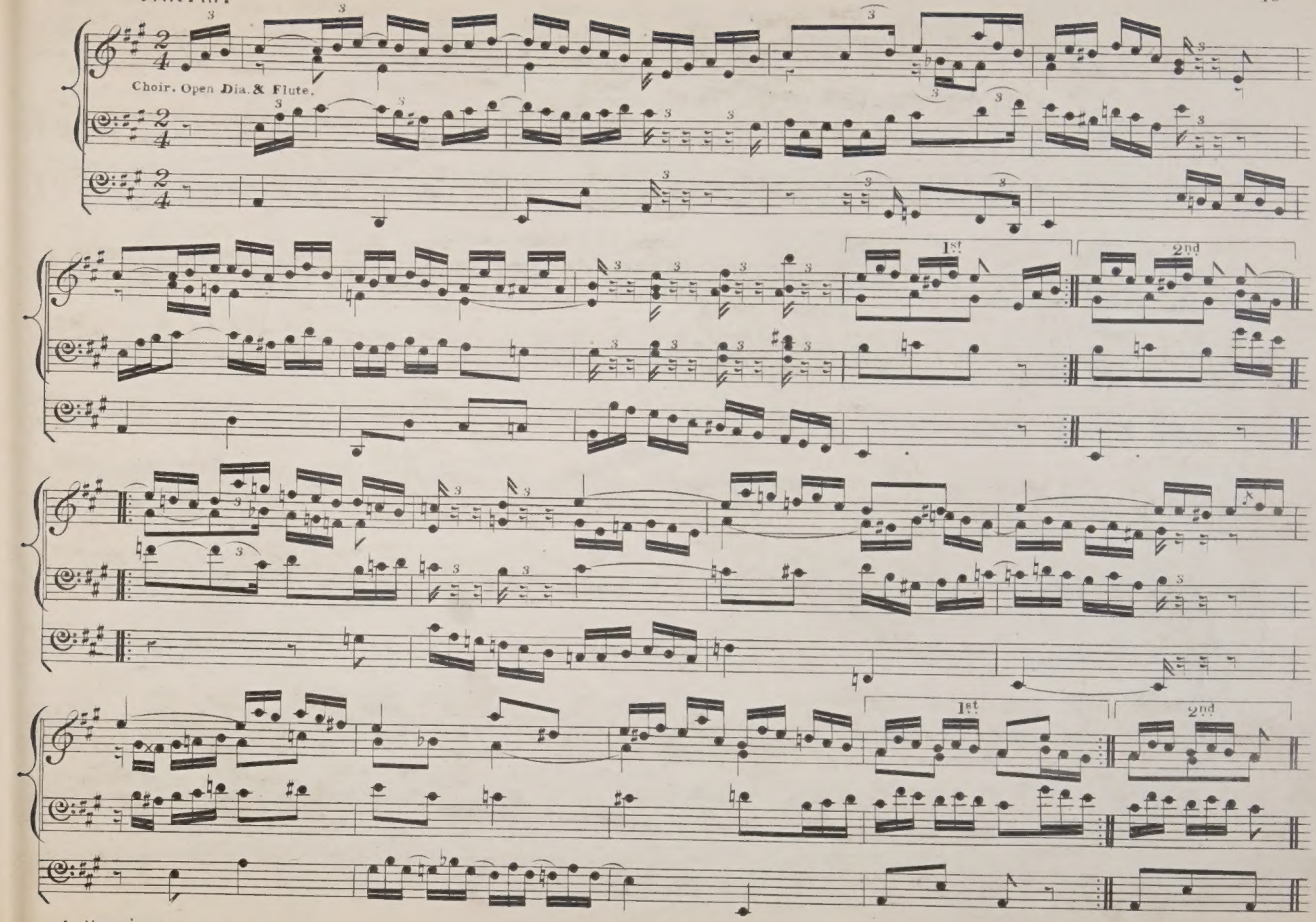

TEMA.
ALLEGRETTO.
Gt. Diap.s
1st
2nd

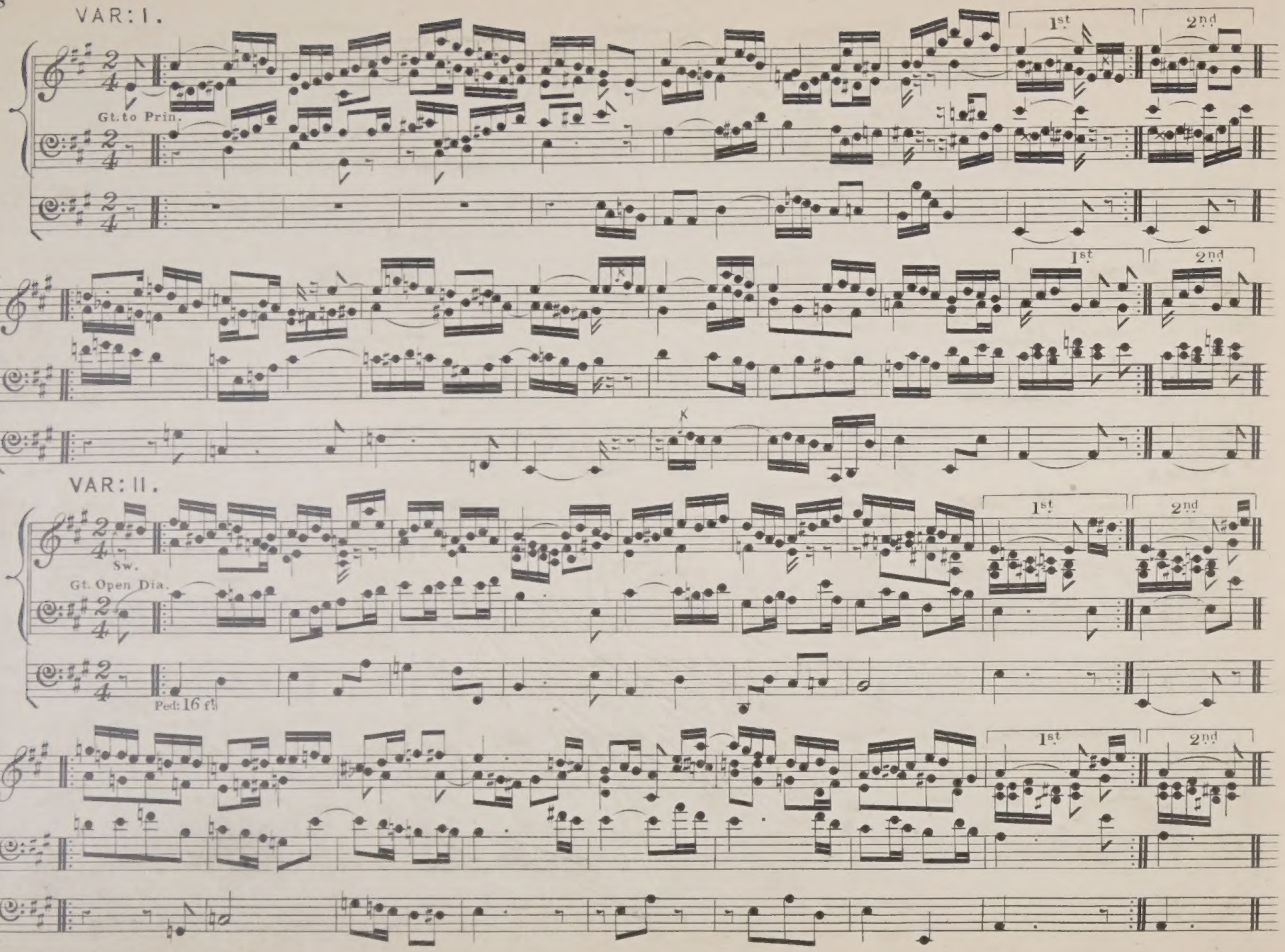
An Original Air with Variations.

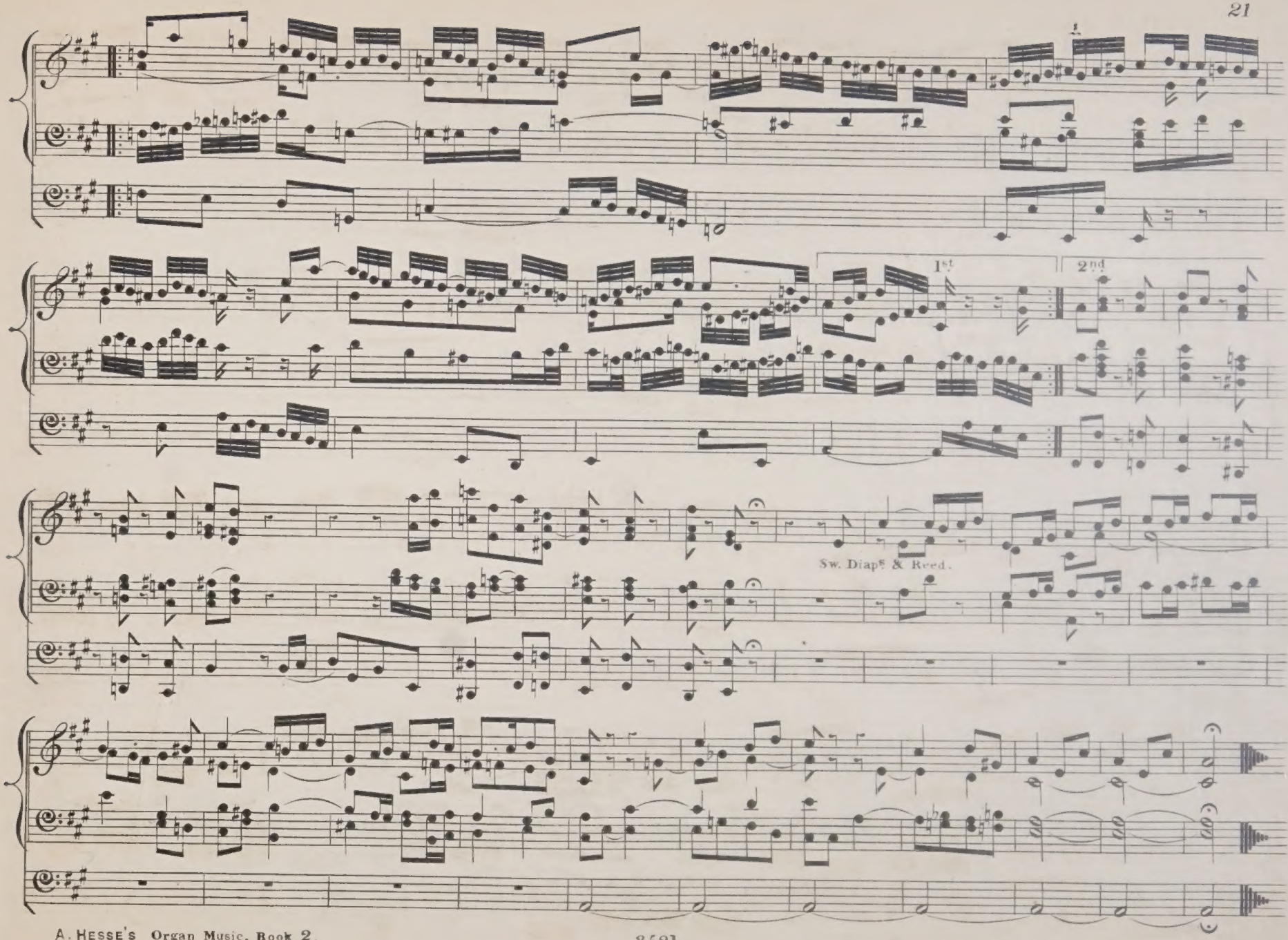
INTRODUCTION.

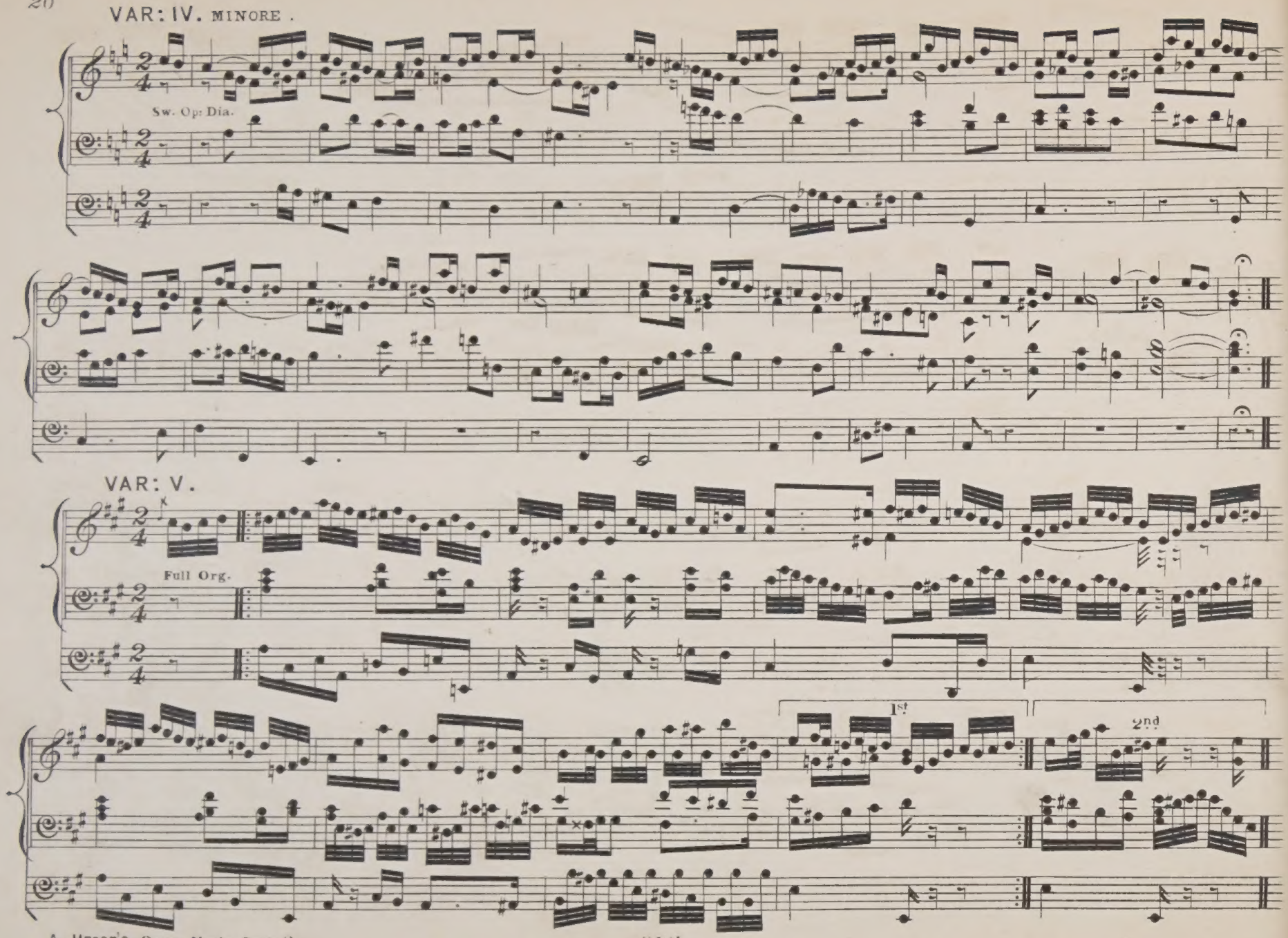
Andante.

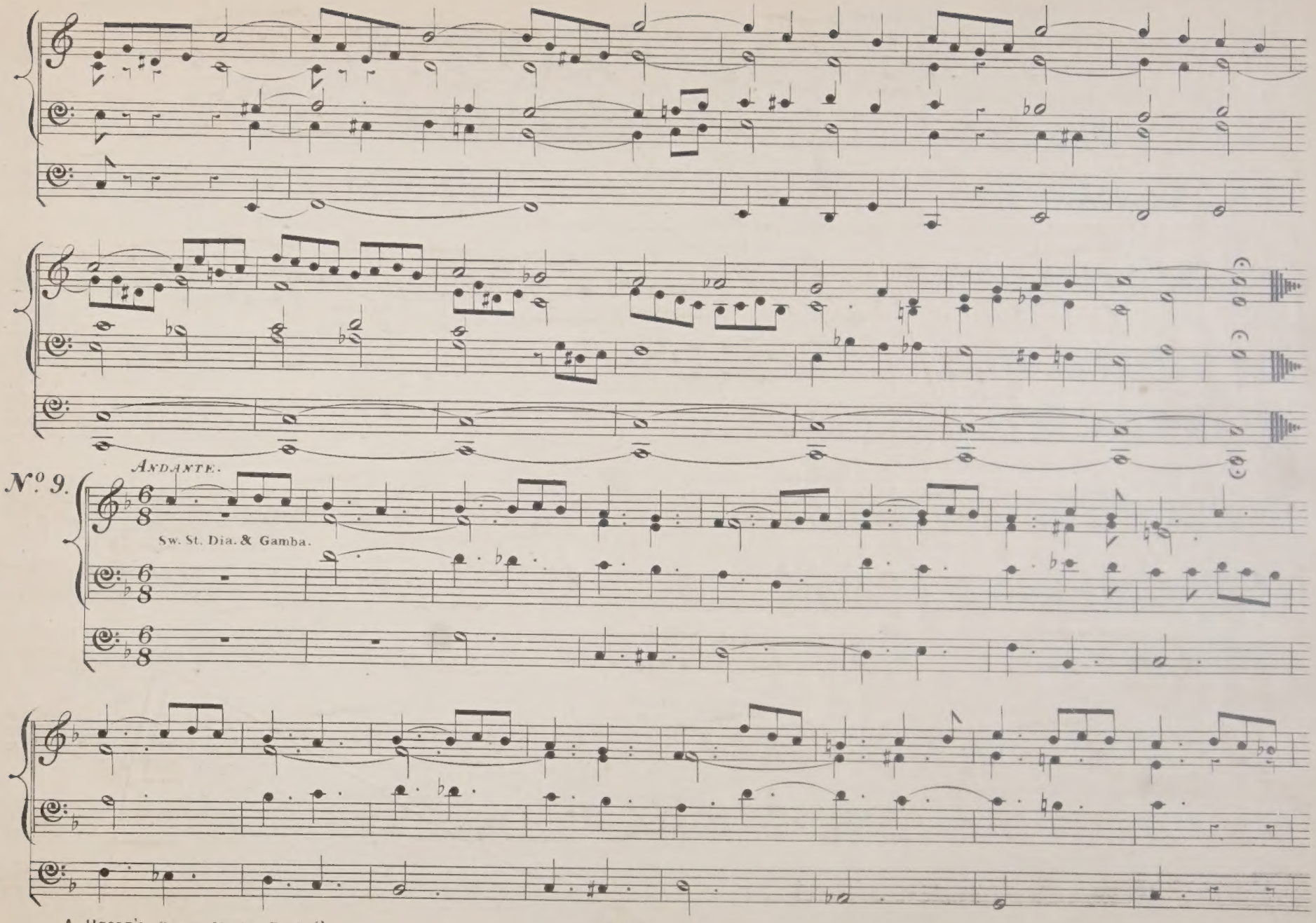



Choir. Open Dia. & Flute.
1st
2nd
1st
2nd


VAR: I.
Gt. to Prin.
1st
2nd
1st
2nd
VAR: II.
Sw.
Gt. Open Dia.
Ped: 16 ft
1st
2nd
1st
2nd


1st
2nd
Sw. Diap^s & Reed.


VAR: IV. MINORE.
Sw. Op: Dia.
VAR: V.
Full Org.
1st
2nd


ANDANTE.
Nº 9.
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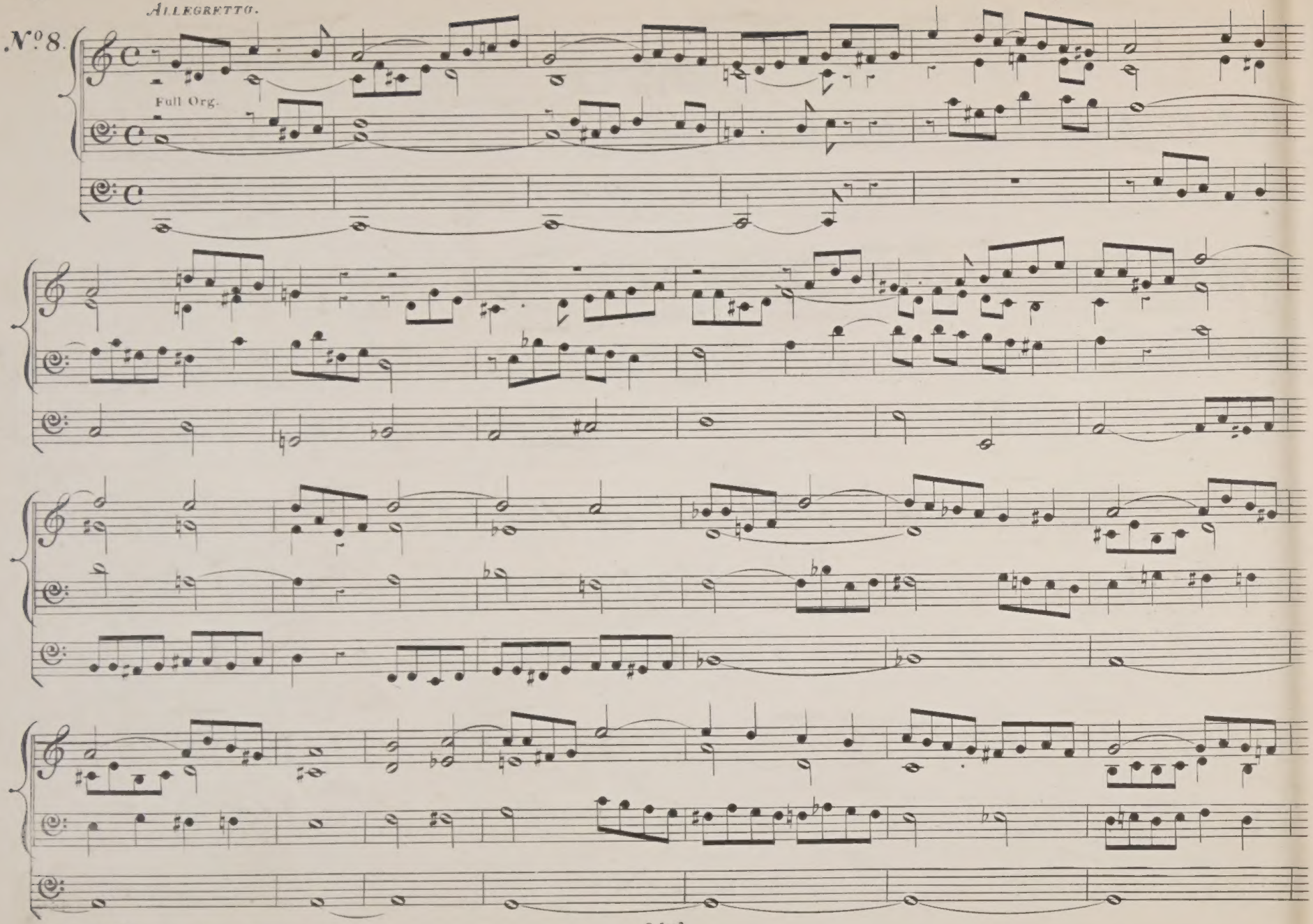
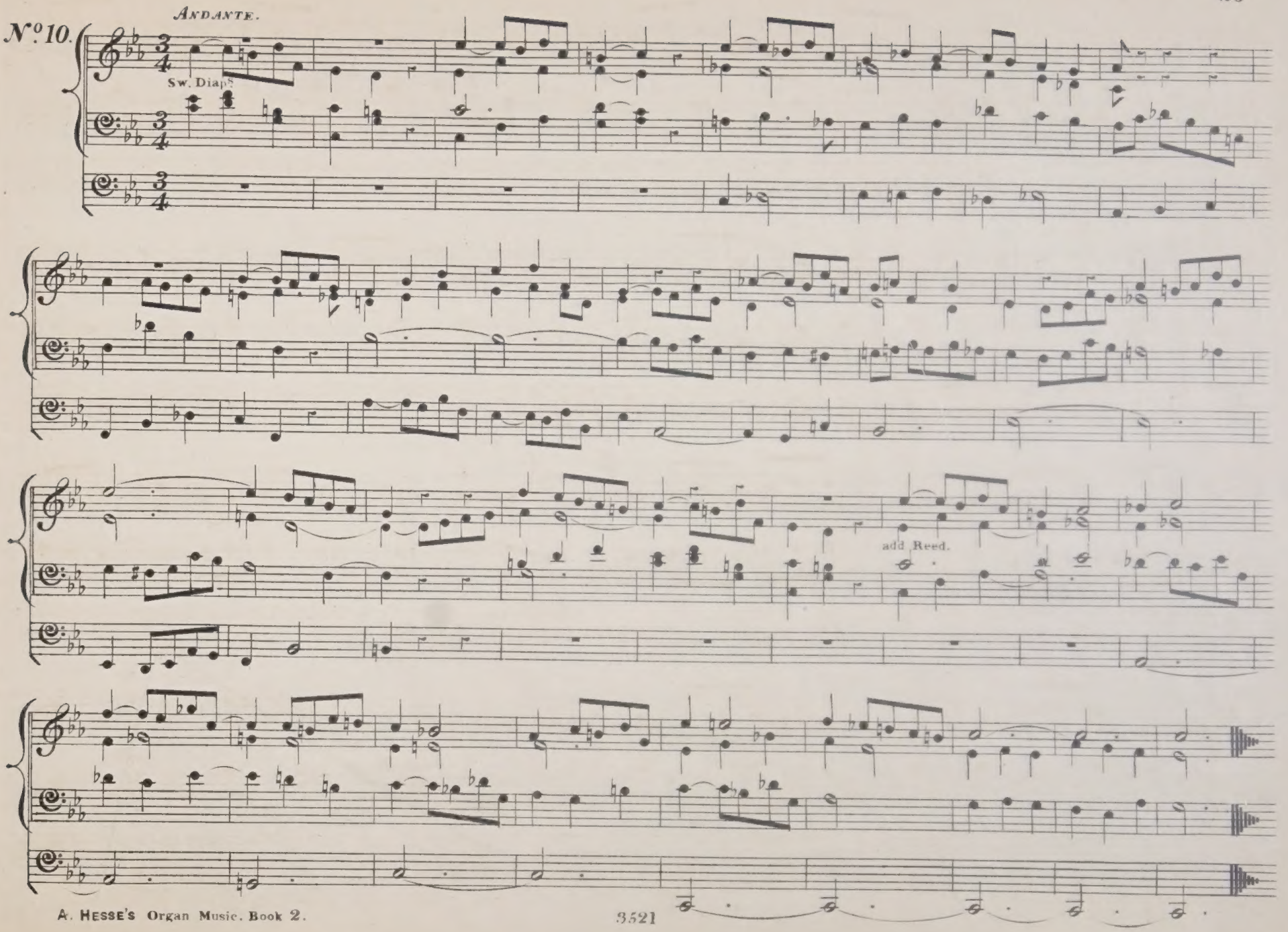
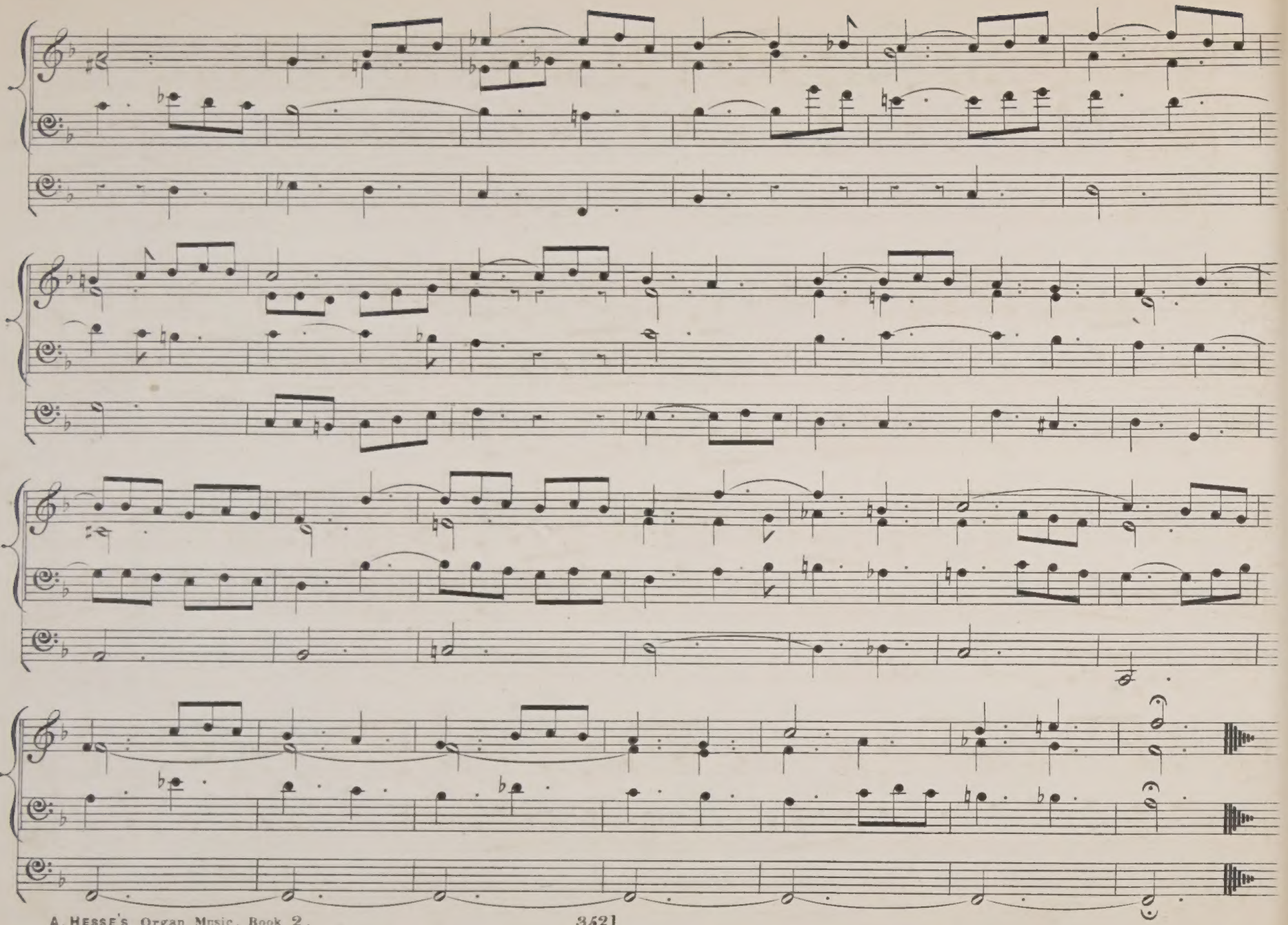
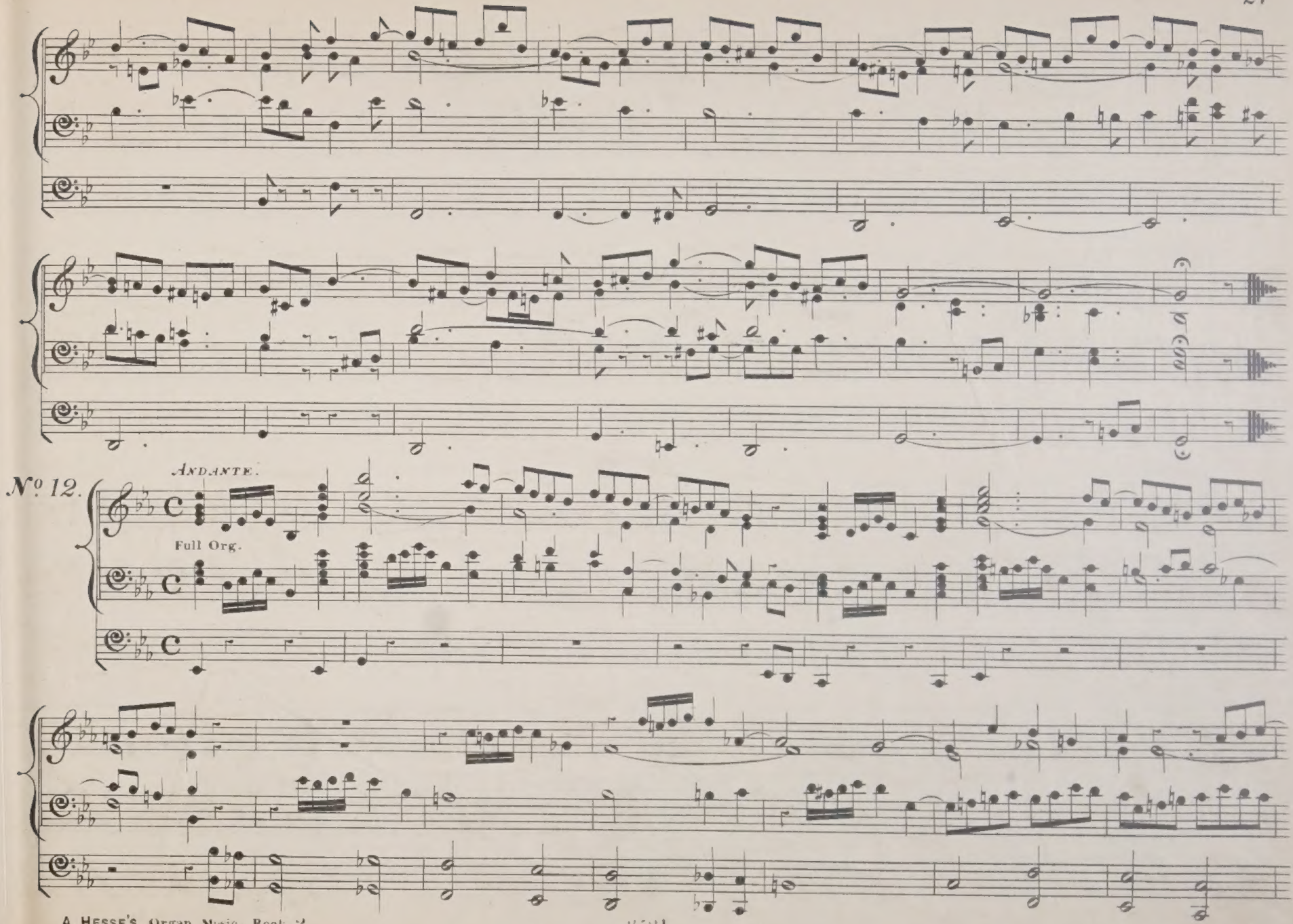
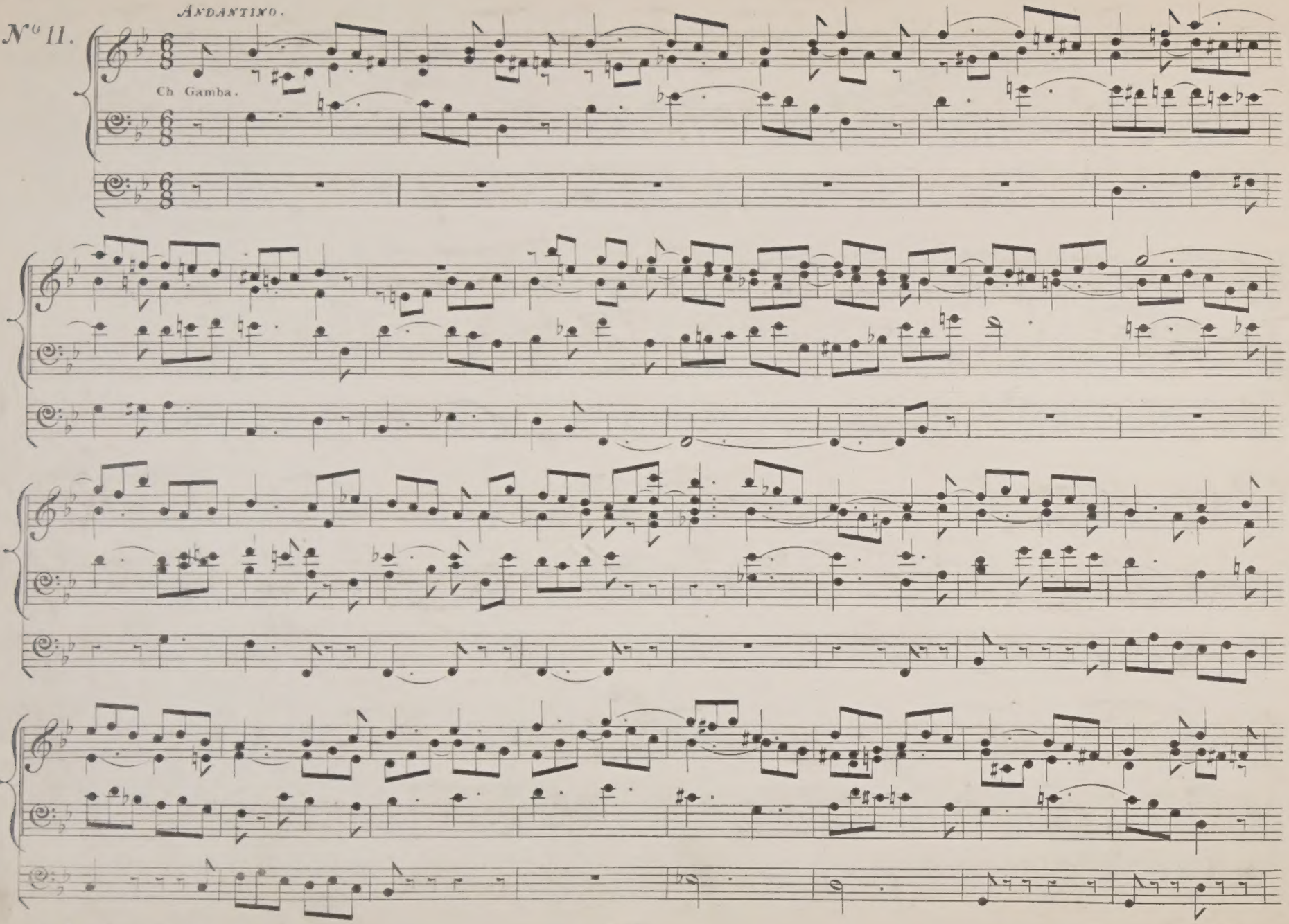
Full Org.

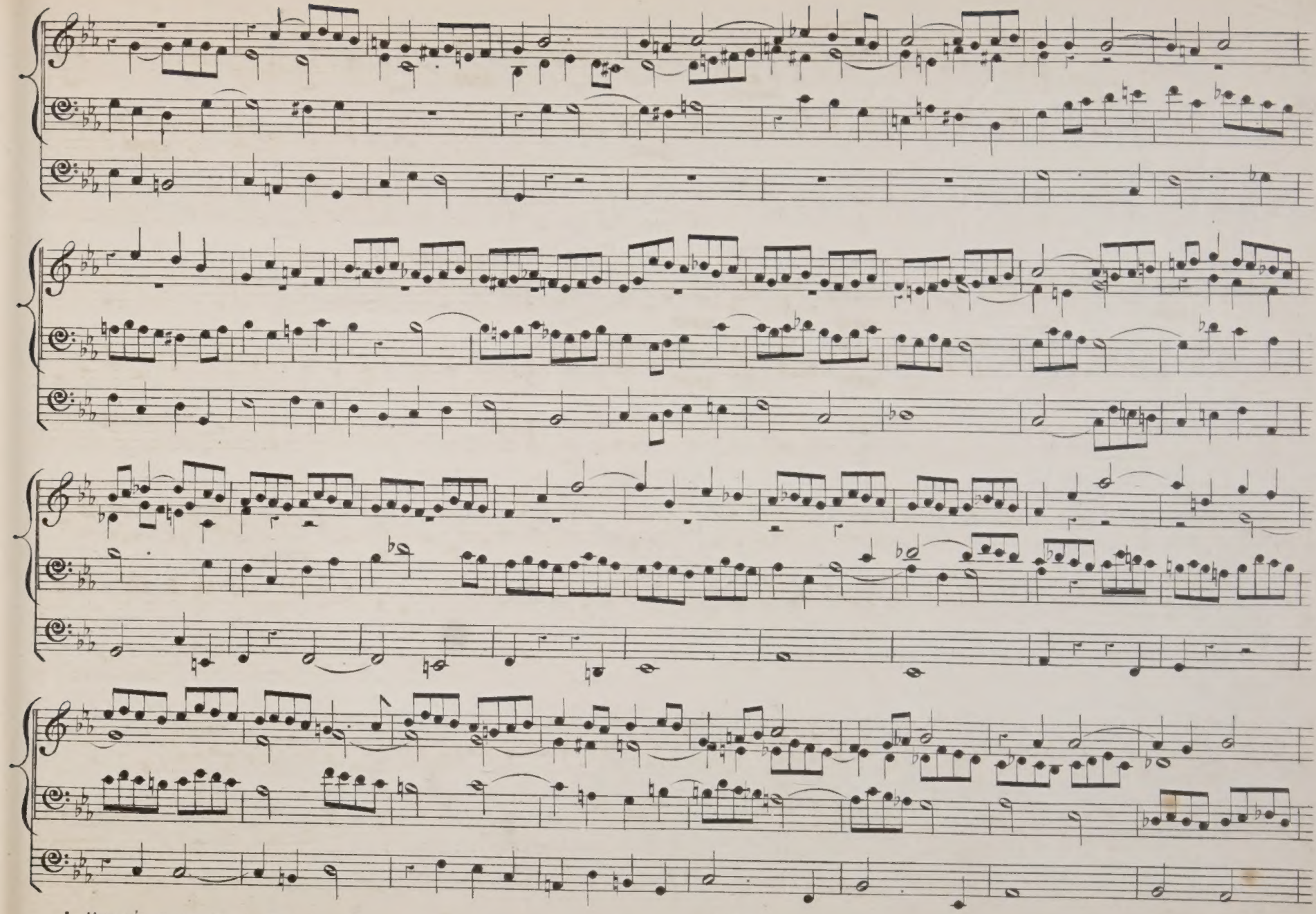


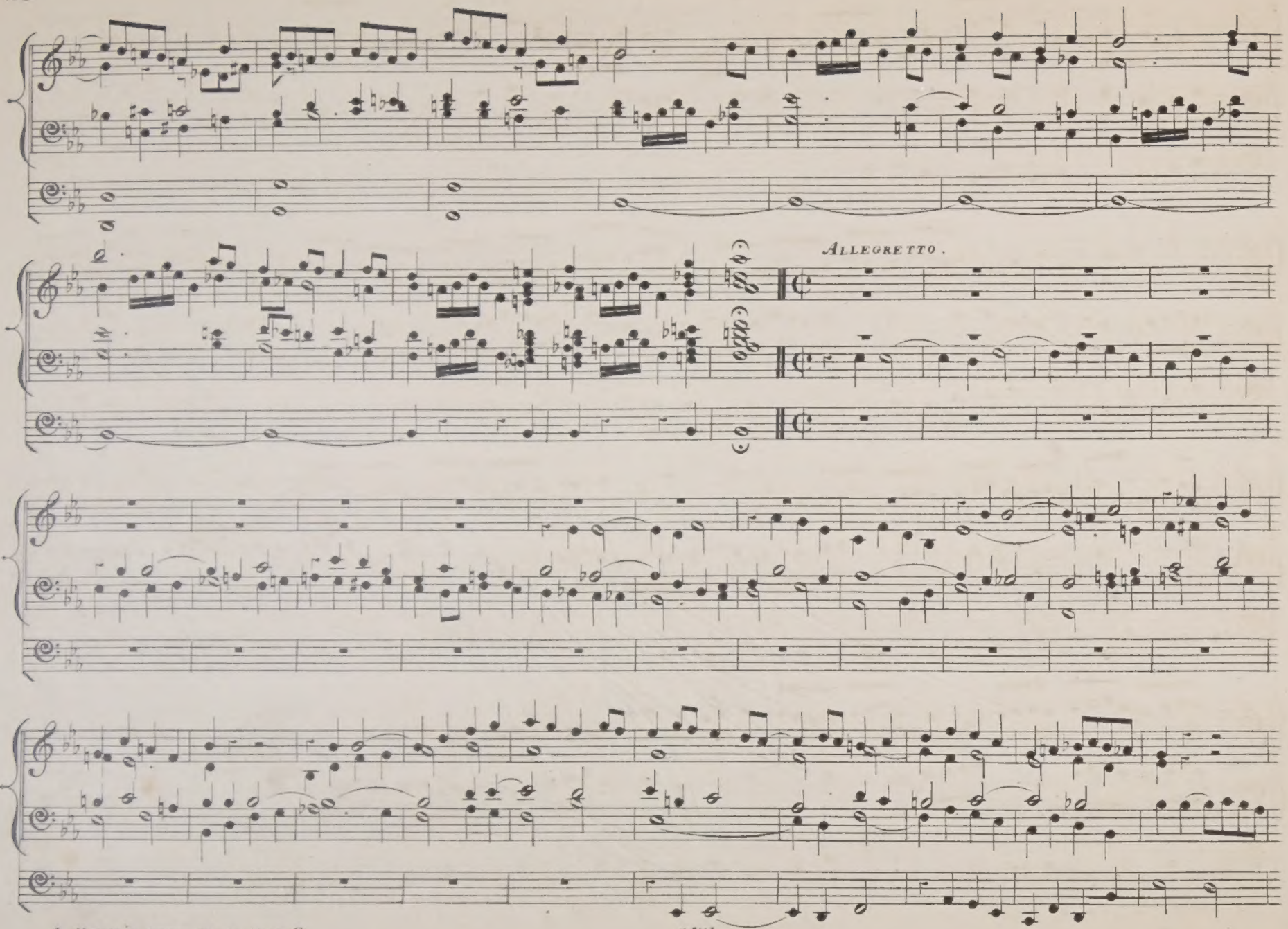
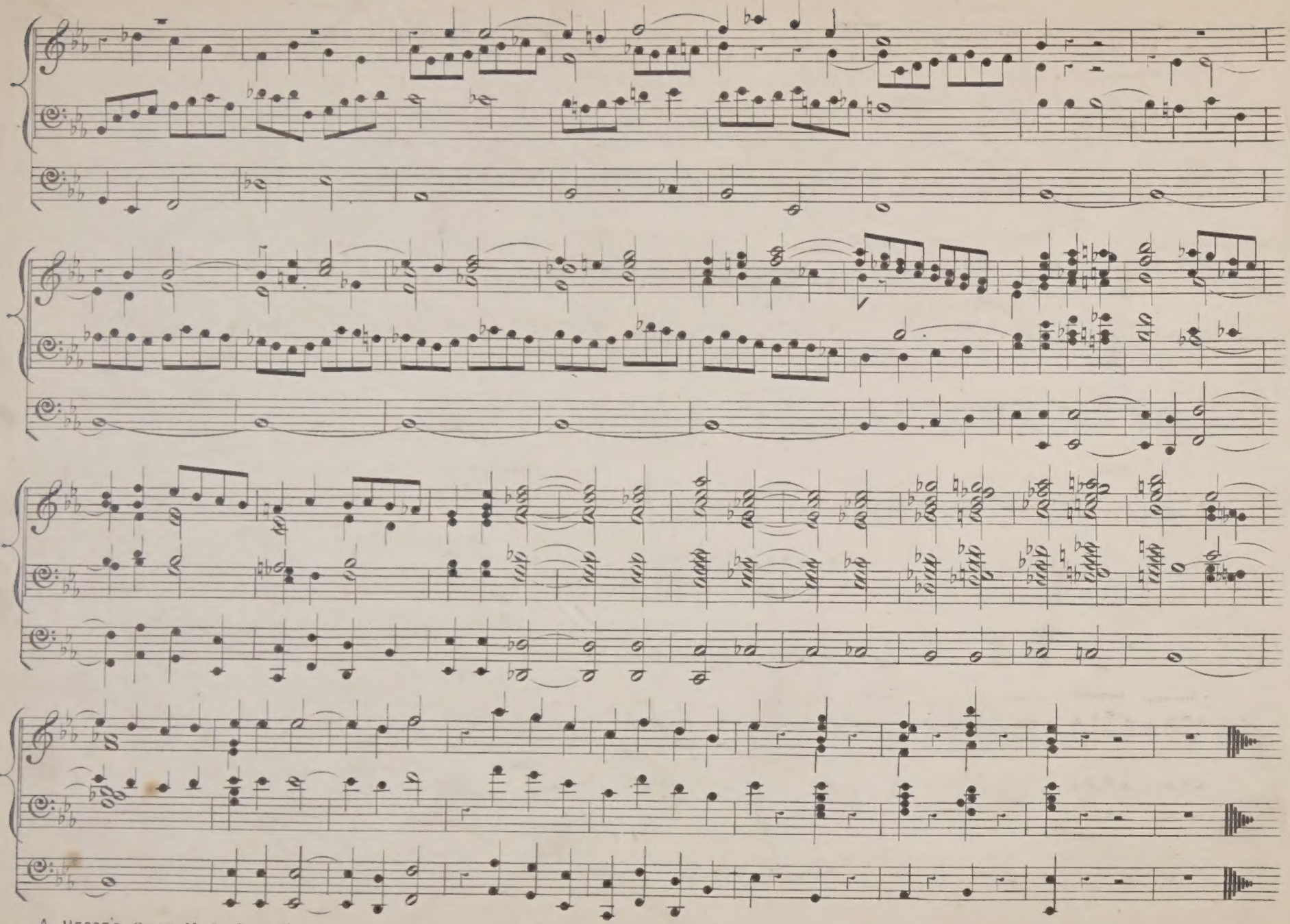

Nº 10.
Andante.
Sw. Diap.
add Reed.




Nº 12.
Andante.
Full Org.


No 11.
ANDANTINO.
Ch Gamba.




ALLEGRETTO.